VOGUE

In this issue:
New Kind
of Beauty

ADVANCE RETAIL TRADE EDITION

V O

Incorporating Vanity Fair

October 15, 1947

Price 50 Cents

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How to use this issue of

VOGUE

OCTOBER 15, 1947 TRADE EDITION

In this issue:
New Kind of Beauty

The October 15 Vogue shows the new kind of beauty—a gentle beauty stemming from a new attitude about life, about clothes. This new beauty has a number of elements which total a gentle look. So the new beauty is not only of great interest to your cosmetic departments, but to your fashion departments as well. It suggests a stronger-than-ever need to coordinate. In newspapers, displays and in selling contacts, stress the happy relationship between the new look in beauty and the new look in ready-to-wear. Promote eye creams, eye make-up, the pastel palette in make-up with new off-face hats. That's just a "starter"—the idea has endless possibilities. See pages 104 through 113.

The new beauty is part delicate skin

Now that make-up is more of an illusion than a mask, a good complexion is essential—it is more than ever the foundation for the new delicate make-up. The new look depends upon powder foundations that hold the powder only. Promote the right creams, the right lotions to encourage today's fashion of a delicate skin. See pages 106 and 107.

The new beauty is part delicate make-up

Make-up is no longer a bold accessory. A pastel palette is news. Fragilely shaded powders—these veil the complexion, never mask it. Lipstick: pastels of red, and pink or coral. Only the wraith of colour for eye shadow; mascara used sparingly. Promote these essentials as shown on page 107.

The pink-and-white look at the fingertips

Pastel nail lacquer: pink, sometimes coral-tinged and (for a change) white pearl or gold. New: the look of white tips again, of soft whitened hands. See pages 108 and 109.

The new beauty is part well-groomed hair

The beginning of chic: the soignée head. The rule is short, well-groomed hair that arranges easily for the new hats. Why not promote good hair creams, shampoos and brushes for this well-groomed look? See pages 110 through 113.

New idea: the skirt wardrobe

The important skirt, reported by Vogue as early as April 1, continues. On pages 136 through 139: a wardrobe of important town and country skirts for day, afternoon, dinner, and evening. Note our numerous editorial ideas on what-to-wear-with-what skirt fashion. The skirt sets the pace—add interchangeable units, it becomes a costume—and provides unlimited changes. Promote a skirt wardrobe importantly with the idea of selling several switches in separates for each skirt. Vogue says: "The skirt sets the pace."

Junior fashions at a price

On pages 158 and 159—young day and evening fashions designed to fit into varied lives, and specially notable for their little price tags. Why not promote your young fashions, as Vogue does, for the young matrons and business girls who like clothes with stamina, comfort and fashion.

Convertible tweeds Town or country

On pages 154 and 155—a new kind of tweeds equally at home with furs and jewels in the city, or for country life. Why not promote your tweeds with city-country accessories that will point up their happy versatility?

. . . and other interesting news

Don't miss the news from Paris: new evening fashions, pages 120-129, and extra little fur capes, collars, pages 118 and 119....For American evening fashions, see pages 116, 117 and also 128....For California casual clothes with little price tags, see pages 152 and 153...for new brassières, page 160; see, too, the news in fur jackets, pages 150 and 151.

FOR "VOGUE SAYS" QUOTATIONS TO USE IN SELLING, DISPLAYS AND ADVERTISING, SEE PAGE 8

RELEASE DATE for material in this issue: October 12th, East and West of the Mississippi.

For other information, write or wire Vogue Merchandising Service

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NEW AND NEWS:

The Wardrobe of Bags

The new look is a sum of part ready-to-wear, part accessories. It totals a new mood and manner in the costume as a whole, in its details—and very importantly, in the bag that is carried with it. When L-85 held clothes to a broad-shoulder, short skirt silhouette, one hold-everything bag went everywhere. Not any more! This season clothes are special to the occasion, individual to the wearer, feminine and charming. They demand a *wardrobe* of bags.

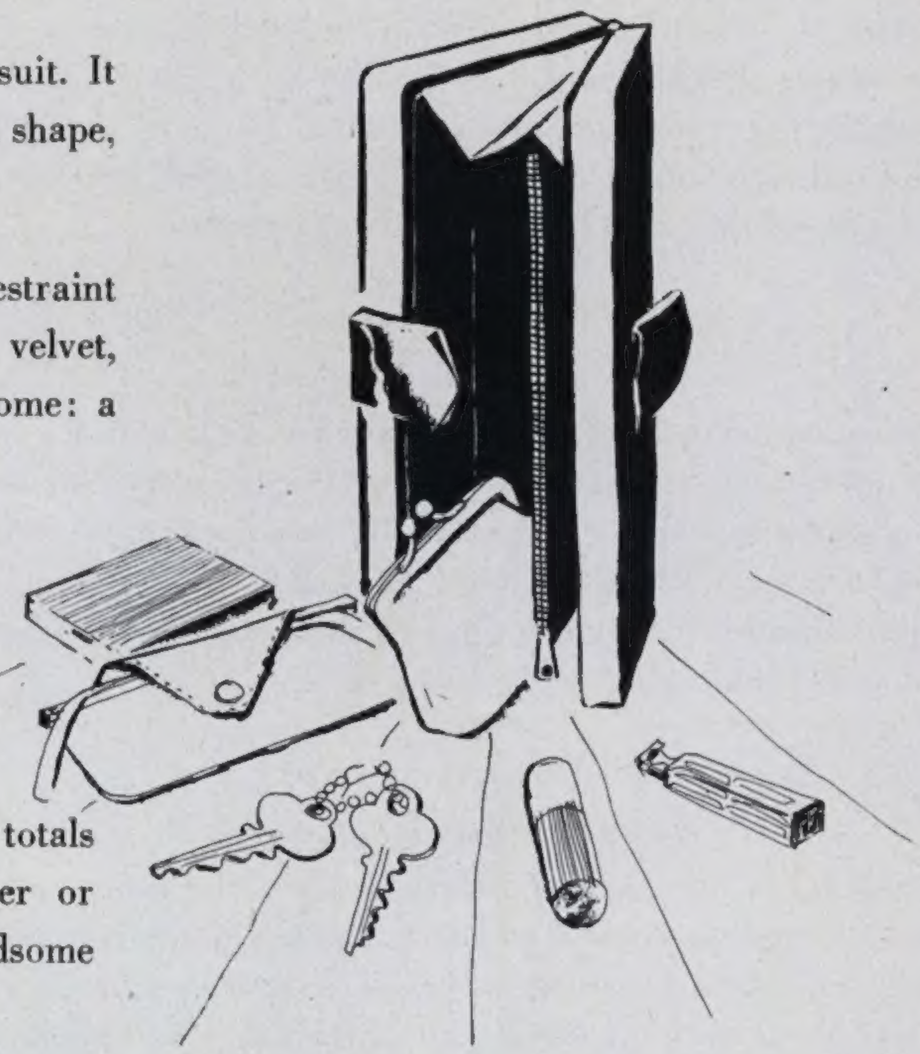
The town bag is as special to city living as are town clothes this season. Frequently it is small to wear over the wrist and to carry with skirts that have great swing and/or important hip interest.... The carryall or the bag with a place for everything, looks new again for town wear. It is the trim, neat-as-a-pin bag...a wise choice to carry with luncheon-on clothes.

The after-five bag is as new as the after-five dress or suit. It is not quite formal, certainly not informal. Very simple in shape, it is rich in such fabrics as faille, satin or velvet.

The evening bag returns with understated design and restraint in size—elegance of texture. Frequently it is in brocade, velvet, satin...often in beads, sequins or rhinestones...and to come: a new metallic leather.

The country bag as well as country clothes, is for out-of-doors, out-of-town. It is apt to be large, colourful —with an over-the-shoulder strap as casual as low-heeled ghillies.

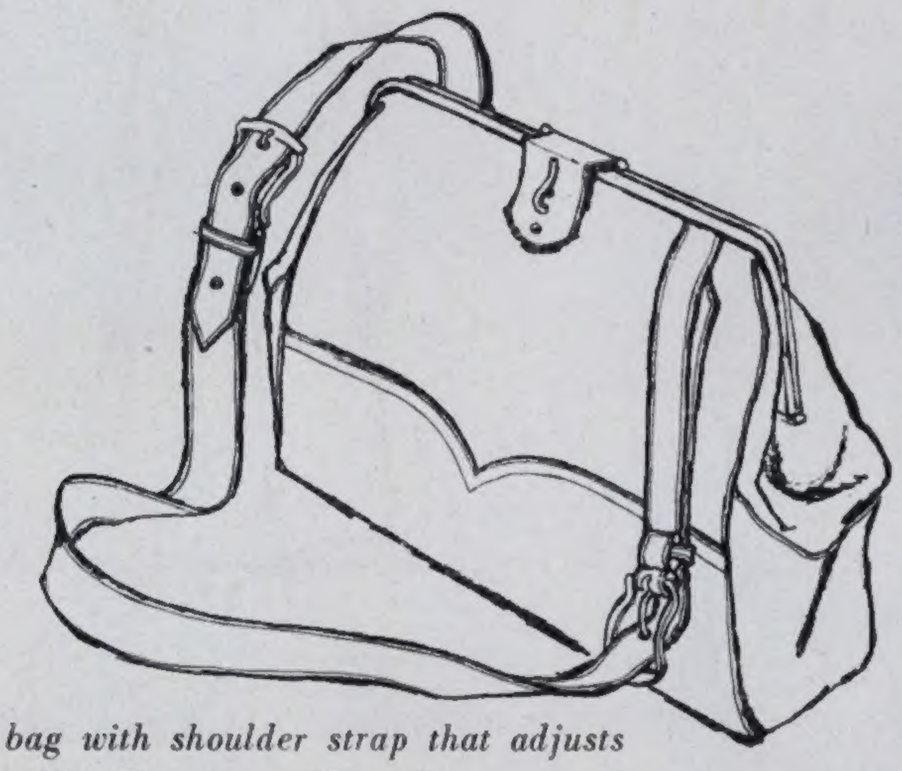
The travel bag is half handbag, half over-night case—it totals great convenience and good looks. Whether of leather or fabric, it should have stout workmanship and handsome design.



The special bag for the special occasion is a new trend for your customers and a new story for you. Beyond handbag advertising, it is a challenge for art departments: with every ready-to-wear figure shown, the *right* bag. A challenge to display coordinators, too. And on the runway of every fashion show, the right bag will have more than ever to do with the new look in the clothes modelled.

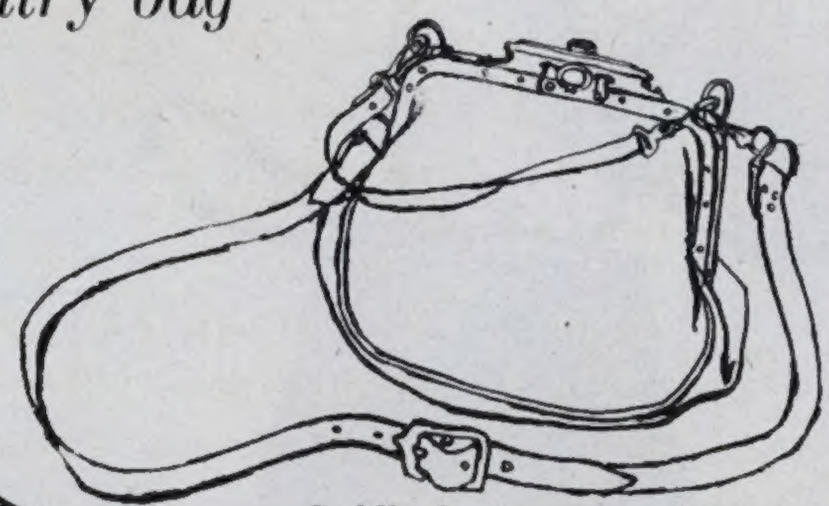
Behind the counter, the idea of a special bag for the special occasion, is not only a service to customers but good selling technique. If ready-to-wear and accessory departments will pool their fashion information, it will be easier for every customer to achieve the new look at whatever price she chooses to pay.

The travel bag



Calf travel bag with shoulder strap that adjusts to double handle. Fittings: wallet, change purse, brush, comb, key case, nail file, mirror. Leather lined. Black, brown, wine, red, navy, turf and green. #729, retail price, approx. $110.00 each. In Alligator, approx., $290.00, each. BUCHNER IMPORT COMPANY, INC.

The country bag



Saddle leather bag with brass hardware, detachable leather handle and shoulder strap. Also in other materials to order. #Butcher, retail price, approx., $75.00 plus tax, each. PHELPS ASSOCIATES

Calf leather and corduroy feedbag. Grey or caramel corduroy. #4367, $10.50 each. Delivery: eight weeks from order date. LESCO, LTD.

Huge drawstring pony fur bag with calf leather shoulder strap and trimming. Brown or black and white. Also in red, green, brown, black, or rust calf, black and white stencilled wool. #1001, $32.00, each. Delivery: 3 to 4 weeks. ROGER VAN S

The town handbag

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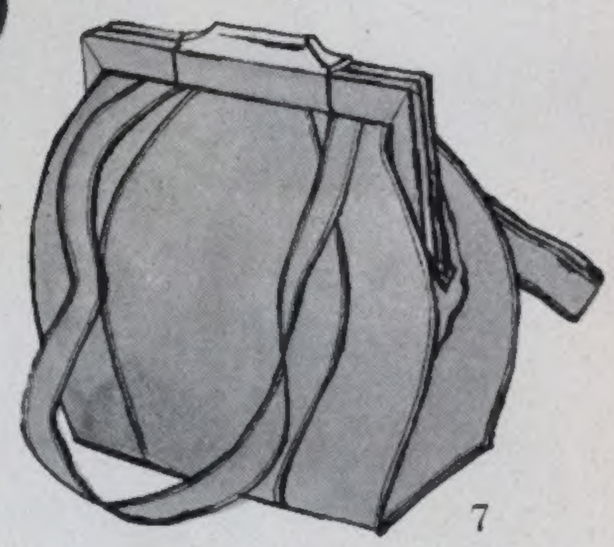

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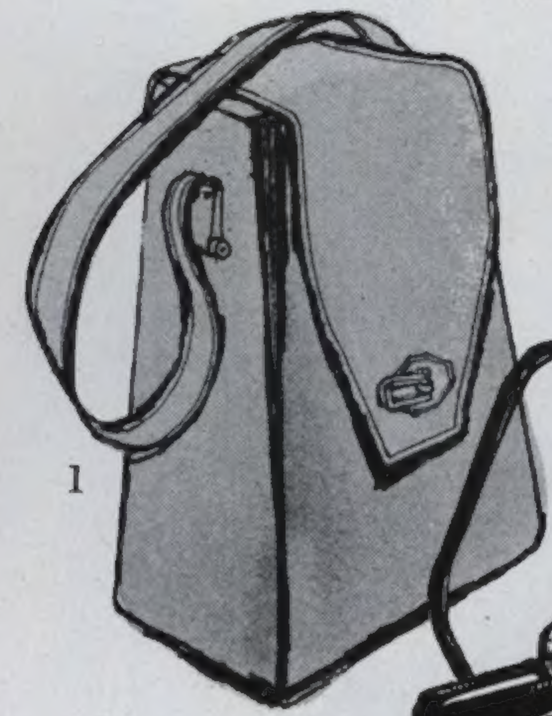

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1. Elongated triangular box in wool broadcloth. Black, brown, wine, green, tan. Also in velva-suède, same colours. #3155, $20.00 each. PICHEL

2. Swagger bag in suède. Black or brown. #3415, $12.75 each. COBLENTZ

3. Calf satchel with space for lipstick, compact, cigarettes, lighter. Black or brown. Also in black suède, black, brown or navy lizard calf. #4358, $29.70 each. MARY CHESS

4. Large square alligator frame bag with gold plate hardware. Brown, black, red, green, wine, navy, cream. #6215, $65.00 each. DEITSCH

5. Small covered-frame bag in calf. Black or brown. #926, $96.00 per dozen. JENNY BAGS

3

6. Calf carryall with full mirror on inside cover, space for lipstick, compact, comb. Black, brown, wine, green, red, navy. Also in suède, same colours plus grey. #4491, $23.50 each. WILLIAM C. RATH AND SONS, INC.

7. Medium-size calf frame bag. Green, navy, black, brown, wine. Also in suède, same colours. #8209, $15.00 each. DEAUVILLE

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The town handbag

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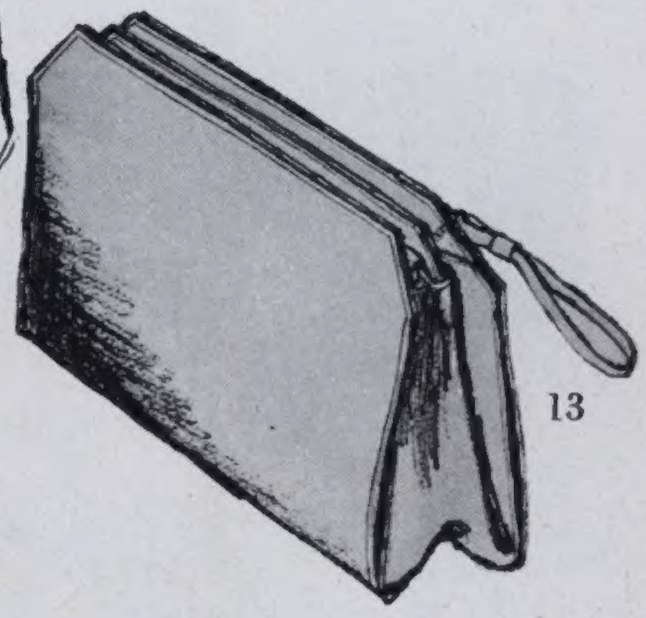

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8. Long calf handle bag with two separate box compartments. Brown, black, navy, wine, green. #3911, $22.50 each. FRIEDMAN AND SHANBRON

9. Hubschmann shoe calf vanity with golden metal frame. Black, brown, wine, green, cherry red, navy. #920, $78.00 per dozen. Fitted, $96.00 per dozen. Also in black or brown suède. #571, $57.00 per dozen. Fitted, $75.00 per dozen. Delivery: November. CORONET

10. Suède under-arm bag with two change purses fastened to inner top. Black, brown. Also in black rayon satin, black or brown rayon faille. #502, $78.00 doz. Delivery: October-November. JANA

11. Tailored calf pouch with wrist handle. Black or brown. #517, $23.50 each. BIENEN-DAVIS

12. Long and sloping suède box with handles. Black, brown, green, wine, tan. Also in black, brown or navy broadcloth; black, brown, navy, green, or wine calf. #421, suède or broadcloth, $18.50 ea. Calf, $20.00. J. JOLLES STUDIOS

13. Under-arm calf bag with two compartments. Black or brown. #3101, $25.00 ea. PICHEL

14. Oblong veal leather handle bag with 14-kt. gold-plated hardware. Burnt orange or oxblood. #6006, $18.50 each. F. MILCH

15. Small oblong calf box with single handle. Black, brown, navy, wine, green, cream, or red. Also in fabrics: suède, rayon faille, or broadcloth. #1801, $11.50. SURREY

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The after-five handbag

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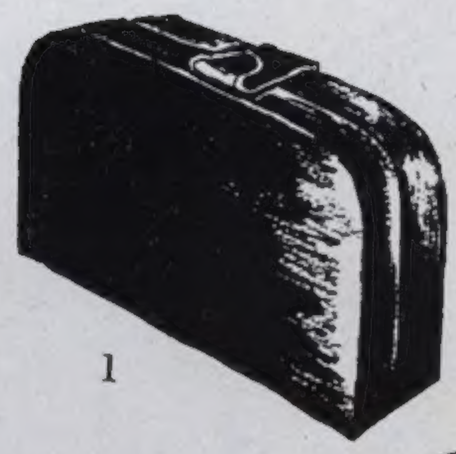

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1. Oblong rayon satin carryall with space for lipstick, compact. Black, brown or navy. Also in rayon faille. #5682, $13.50 each. JOSEF

2. Small rayon satin box. Black, brown, navy. Also in rayon faille. #719, $43.50 per dozen. INGBER

3. Small oval box bag in rayon satin. Black or brown. Also in calf, suède, same colours, black, brown, or navy faille, golden brocade, black velvet. #600, $6.25 each. RONAY

4. Square rayon satin box. Black, brown or navy. Also in rayon faille. #1307, $16.50 each. DEUTZ

5. Hand-size handle bag in rayon velvet. Black. Also in black rayon satin, black, brown, or navy rayon faille. #5274, $54.00 per dozen. MAGID

6. French-type frame bag in imported antelope. Black, brown or navy. Also in black or brown silk satin. #711, approx. retail *$45.00 each. BUCHNER IMPORT COMPANY, INC.*

3

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The evening handbag

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1. Kid envelope fitted with lipstick, compact, comb, change purse. Gold or silver. #1050, $108.00 per dozen. Also in suède, rayon satin, moiré, rayon faille, saddle leather, $57.00 per dozen. PAUL BROWN

2. Clutch-bag in rayon velvet with space for fittings. Black. Also in black or brown satin, red velveteen, black Koretolope. #2863, $14.25 each. Can also be ordered in black or brown calf. KORET

3. Bugle-beaded rayon satin envelope. Black or white. #346, $10.50. JOSEF

4. Silk brocade envelope with golden metal end, contrasting silk shantung lining. Assorted brocades. #2677, $12.50 each. LESCO, LTD.

ALL PRICES QUOTED ARE WHOLESALE WITH 3 SPECIFIED EXCEPTIONS

4

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COBLENTZ	*30 East 33rd Street, N. Y. C.*
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DEAUVILLE	*31 East 32nd Street, N. Y. C.*
DEITSCH	*36 East 31st Street, N. Y. C.*
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JENNY BAGS	*171 Madison Avenue, N. Y. C.*
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KORET	*33 East 33rd Street, N. Y. C.*
LESCO, LTD.	*8 East 34th Street, N. Y. C.*
MAGID	*30 East 33rd Street, N. Y. C.*
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ROGER VAN S	*5 East 40th Street, N. Y. C.*

EXTRA COPIES OF THIS STORY—to use in sales training—are available for $1.00 for fifty, $2.00 for one hundred. Order from: Vogue Merchandising Service, 420 Lexington Avenue, N. Y. C.

To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your *own* window or departmental cards:

RELEASE DATE: October 12th, East and West of the Mississippi

. . . *to sell Cosmetics*

VOGUE SAYS: "New complexion: luminous foundation"
VOGUE SAYS: "New foundations: delicate, normal colours"
VOGUE SAYS: "New look: pearl-smooth complexion"
VOGUE SAYS: "New beauty: part delicate make-up"
VOGUE SAYS: "New beauty: part delicate skin"
VOGUE SAYS: "Today's make-up: gentle illusion"
VOGUE SAYS: "Massage nightly with creams"
VOGUE SAYS: "Powder: pale pink, peach, gold"
VOGUE SAYS: "Lips: bowed sweetly, tinted pinkly"
VOGUE SAYS: "New: short-front, long-back coiffure"
VOGUE SAYS: "Fingertips echo lips in pastels"
VOGUE SAYS: "New nail colours: gentle colours"
VOGUE SAYS: "Coral-tinged fingertips look new"
VOGUE SAYS: "Fragile colours for fingertips"
VOGUE SAYS: "Nail whiteners: essential again"

. . . *to sell Separates*

VOGUE SAYS: "Skirts plus changeable units: costume"
VOGUE SAYS: "At home: skirt plus stole"
VOGUE SAYS: "Dinner skirt: low-slit blouse"
VOGUE SAYS: "Long skirt: gilt-struck accessories"
VOGUE SAYS: "For evening: skirt, lace blouse"
VOGUE SAYS: "5 o'clock: linen waist, velveteen skirt"
VOGUE SAYS: "New skirt: inverted-champagne-glass shape"
VOGUE SAYS: "Late-day costume: skirt, blouse, muff"

. . . *to sell Fur Jackets*

VOGUE SAYS: "Fur bodices for important skirts"
VOGUE SAYS: "New: fur jacket to the waist"
VOGUE SAYS: "Fur jacket shaped to the ribs"
VOGUE SAYS: "New look: fur jacket, pleated skirt"

. . . *to sell Young Fashions*

VOGUE SAYS: "Young ankle-length dress: dancing abilities"
VOGUE SAYS: "Young dance dress: fired with paillettes"
VOGUE SAYS: "Day-into-dusk corduroy: young choice"
VOGUE SAYS: "Young idea: leopard-printed cotton skirt"
VOGUE SAYS: "Young dinner-at-home: taffeta shirtwaist"
VOGUE SAYS: "Young fur coat: silvery muskrat"
VOGUE SAYS: "Young coat: fire-bright lining"
VOGUE SAYS: "Apple green: bright, young colour"

. . . *to sell Tweeds*

VOGUE SAYS: "Tweed suit: wear-everywhere, wear-forever"
VOGUE SAYS: "Tweed suit: pretty, practical, versatile"
VOGUE SAYS: "Purple greatcoat: great in movement, fabric"

. . . *to sell Accessories*

VOGUE SAYS: "Your jewels: a thick collar"
VOGUE SAYS: "For evening: soft, flicker lights of pearls"
VOGUE SAYS: "The blouse: 'little nothing' of jersey"
VOGUE SAYS: "After five: white gloves, satin pumps"

These new "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "NEW MAKE-UP TECHNIQUE: PASTEL PALETTE"
☐ window cards ☐ counter cards

VOGUE SAYS: "SHEER POWDERS: FRAGILE IN COLOUR"
☐ window cards ☐ counter cards

VOGUE SAYS: "NEW LIPSTICK COLOURS: PASTELS OF RED"
☐ window cards ☐ counter cards

VOGUE SAYS: "A WRAITH OF COLOUR SHADOWS EYELIDS"
☐ window cards ☐ counter cards

VOGUE SAYS: "TO THE WAIST: LITTLE FUR JACKET"
☐ window cards ☐ floor cards

VOGUE SAYS: "THE SKIRT MARKS THE FASHION CHANGE"
☐ window cards ☐ floor cards

VOGUE SAYS: "TWEED SUIT: FROM MARKET TO MATINÉE"
☐ window cards ☐ floor cards

VOGUE SAYS: "YOUNG SUIT: BRIM-FULL SKIRT"
☐ window cards ☐ floor cards

Check the number of each card wanted and mail this coupon (10/15)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, N. Y.

BG Original
ready to put on
and go dancing in.
Black silk taffeta,
lastingly lifted
to show its color-striped
soubrette petticoat.
Sizes 10 to 16.

$225

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expresses to perfection the new mood of complete femininity

—charm potently blended with reserve.

Ravishing in "SAFARI" • Subtle in "MATARA"* • Sophisticated*

in BLACK . . . At fine stores . . . FOUKE FUR COMPANY, St. Louis, Mo.

Agents of the U. S. Gov't for the Processing & Sale

of Alaska Sealskins

FOUKE ST LOUIS

*Reg. U.S. Pat. Off.

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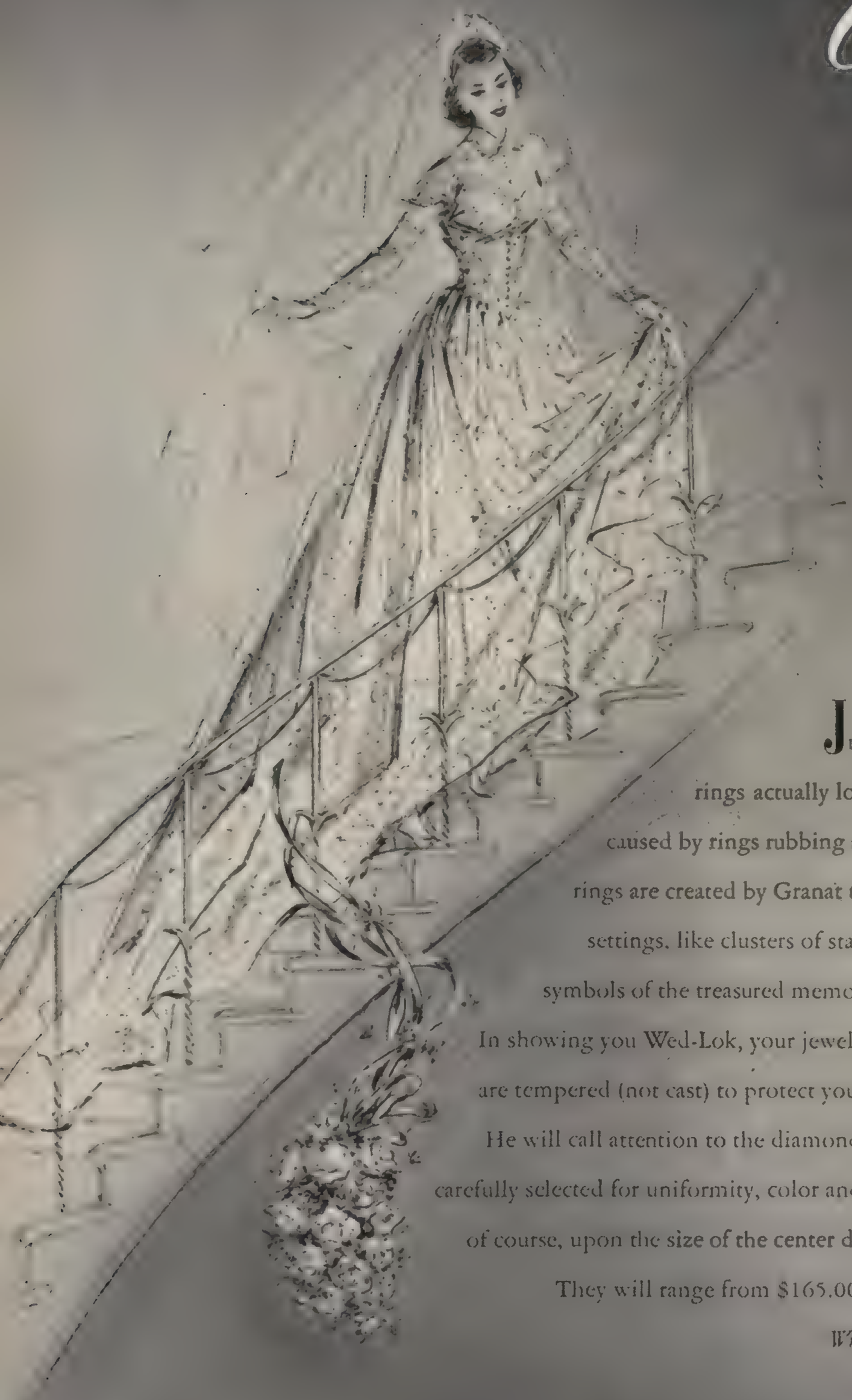
Vol. 110, No. 8
Whole No. 1797

ANTHONY BLOTTA, SCULPTOR WIZARD,

GIVES TO THIN WOOL A MOZART COLLAR

two become one in Wed-Lok*

TRADEMARK



TWO RINGS
BECOME ONE

Just a mere gesture—and your wedding and engagement rings actually lock as one in perfect alignment, eliminating the usual wear caused by rings rubbing against each other. Wed-Lok wedding and engagement rings are created by Granat to interpret the romance of courtship. The diamond settings, like clusters of stars, add life and lustre to years yet unfolded, or become symbols of the treasured memories and gay moments you now live each day.

In showing you Wed-Lok, your jeweler will point out that the platinum or gold mountings are tempered (not cast) to protect your diamonds. This is an exclusive Wed-Lok feature.

He will call attention to the diamonds in the Wed-Lok ensembles and mention that they are carefully selected for uniformity, color and brilliance. The prices he will quote will depend, of course, upon the size of the center diamond and the number of side diamonds in the rings. They will range from $165.00 to $500.00 for the set (set illustrated, $250.00).

Write Granat, San Francisco 10, for illustrated pamphlet.

Diamond Engagement and Wedding Rings that Actually Lock Together

GRANAT

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High Sign for High Times... swish of plaid silk-and-rayon taffeta in a provocative "dancing silhouette."
Bendel Original from our custom-order collection.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

I. Magnin & Co.
California - S.F.B.L.

Horst—Vogue Studios

Gleaming Navy Satin
Theatre Suit

by

HATTIE CARNEGIE

for

THE BLUM STORE

Philadelphia

deliberate witchery
Menace
perfume by Guyan
creator of White Shoulders

BAKER VOGUE STUDIOS

RÉFETTA . . . Kiviette created this dramatic gown symbolic of the new season in Réfetta yarn-dyed taffeta . . . one of a collection of magnificent yarn-dyed fabrics woven with Enka Rayon.

Rémond Holland

244 Madison Avenue, New York 16, N. Y.

Harzfeld's

Petticoat Lane . Kansas City

Gown by Ben Reig

Naylon nail enamel and brush-on lipstick by La Cross.

Lucy lives like a Queen...

They have only a tiny apartment, but Lucy lives like a queen. That's the way setting your table with your very own Gorham Sterling makes you feel! That's what comes of having the finest solid silver one hundred and seventeen years of skilled silver-making can produce.

They started with a few place-settings...dreaming of the day the boss would come for dinner. .the home they planned to build. Lucy wanted Gorham, because to her and to so many other women, Gorham has always stood for the most beautiful, authentic designs and the finest workmanship. Since then, Lucy and Bob have enjoyed using their Gorham every day.. they've matched and added and already lost count of the many times their Gorham Sterling has repaid them in compliments and comfortable living.

Send for illustrated book, "Entertaining—the Sterling Way," 10¢ (outside U.S.A., 40¢). The Gorham Company, VO-1031, Providence, R. I.

THE MODERN WAY *to buy sterling is in units of place-settings—each consisting of six pieces. Place-settings about $23.00 (Fed. tax incl.), depending on which of the twelve Gorham patterns you choose.*

Illustrated: five of the twelve Gorham patterns.

IN ALL THAT MARKS A LEADER . . .

When available, white sidewall tires at extra cost.

The selection of a fine motor car is based on its beauty, its performance, its thorough comfort . . . and its expression of true worth. It is natural that successful men and women should choose the Lincoln . . . for the Lincoln happily combines those qualities that mark a leader.

Nothing could be finer

Lincoln

DIVISION OF FORD MOTOR COMPANY

LASTINGLY
Chen Yu
A true lacquer—genuine as jewels, Chen Yu adorns your nails with the clinging devotion that spurns chipping. Equally faithful are Chen Yu matching lipsticks. Thus will the finger-tips and lips of enduring beauty become your own.
EXZMIUS
CHEN YU
long lasting nail lacquer and lipstick
© 1947, CHEN YU INC.
FURS BY ESTHER DOROTHY
JEWELS BY HARRY WINSTON
PHOTOGRAPH BY RAWLINGS

SUEDE STORY . . . BUTTER-SMOOTH SUEDE IN A SUIT AND SHORT FLARED-BACK COAT. SUIT, STRAIGHT-CUT AND BELTED WITH BEAUTIFULLY SELF-FINISHED BUTTONS. IN PALE HONEY, BUTTER YELLOW, KELLY GREEN, CINNAMON, SLATE BLUE OR GREY. SIZES 10 TO 18. SUIT, 59.95; COAT, 59.95.

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Exclusive in New York with
LORD & TAYLOR

Velveteen dirndl party dress with a deep collar of pin tucked batiste trimmed with val lace. Green, sapphire, black, carnelian rust. Sizes 3 to 6x, 27.50; 7 to 12, 32.50.

Evening Shadows—our "Dancing Twins" nylon stockings—seamless and, **oh, so sheer,** even in heel and toe. Ours alone.

Flesh, honey, shadow brown or off black. 1.75

Hat by John Frederic

Revillon
Frères

Furs 684 Fifth Avenue at 54th Street · New York

Shadow and substance by Ben Reig...black chantilly lace filigreed on bittersweet rayon taffeta in a gown with a prodigal skirt. Designer Collections.

KAY BELL

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we'll take
your **weight**
right **off**
your mind
you can be just as gay and gorgeous
as the next one...wear all the new clothes...
go about your world doing all the things you want to do
...all you need is a Jantzen girdle or panty-girdle, to slim you,
trim you, smooth you, soothe you...give you more rhyme,
more rhythm, more freedom for living. Jantzens come in light-as-air,
wonderful-to-wear elastic yarn fabrics...they stay up at the top,
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twisting...and of course they're as flexible as your
own young mind. 5.00 to 12.50 at most stores.
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Jantzen
a wonderful foundation

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well-rounded, softer, newer

The gentle, soft suit, as we see it in pure wool gabardine . . . hips rounded to make of your waist the smallest possible span, the whole new look feminine and completely wonderful. Shaped and detailed with great finesse, and the colors are superb—Veronese-green, Poitou-green, black, Beauvais-red, Regent-blue, Milano-brown. Sizes 10 to 18, 69.95.
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The Halle Bros. Co.
Erie, Pa. • CLEVELAND, O. • Canton, O.

Fashion's newest profile . . . curving shoulders, tiny waist, rounding hipline. Charmingly interpreted in Anna Miller's brilliant cocktail dress of bead-brightened pineapple crepe with simulated bolero above a shaft-slim black skirt. Hat by John Frederics.

Double dare
and
triple threat
has
TABU
Lipstick

"Forbidden" color and "forbidden" perfume both on your lips . . . to make you doubly daring . . . and doubly *certain!* And then from the vial cleverly hidden within this lipstick's attractive case . . . a drop or two of TABU perfume to complete your irresistibility. Double dare and triple threat all in one lipstick. The shades? Yours.
$2.50 including the perfume (tax extra).

Jewels by Van Cleef and Arpels Balkin-Vogue Studios

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United quality becomes you

The careful craftsmanship of UNITED makes rayons more beautiful in color, more perfect in finish ...assures you longer and lovelier wear. The UNITED Hallmark is your assurance of quality.

THE UNITED PIECE DYE WORKS
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NATURAL RUSSIAN SABLE CAPE BY MAXIMILIAN

Enka Rayon

Pauline Trigère makes charming use of an unusual fabric motif for an afternoon gown.
Muted tones of Rémond-Holland's Réfetta, yarn-dyed taffeta, woven with Enka Rayon.
Bergdorf Goodman, New York • Julius Garfinckel, Washington • Rich's, Atlanta
American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.

THE DOROTHY GRAY GALLERY OF FASCINATING WOMEN—ONE OF A SERIES

Portrait of Mrs. R. Fulton Cutting II (Katharine Drexel Van Pelt), of Westbury, Long Island, great-niece of the late Senator Boise Penrose of Pennsylvania, painted by Julian Levi of New York, famous modern artist, and winner of many important awards, whose paintings are shown in the permanent collections of the Metropolitan Museum of New York, the Chicago Art Institute, the Pennsylvania Academy of Fine Arts, and the University of Arizona.

"Portrait Red"... luring new lip shade looted from Old Masters

Generous-sized, swivel-type lipsticks, set of three complete, **2.00** (*plus tax*).

Gorgeous, glowing, romantic new red . . . with all the opulence and elegance of Lorenzo the Magnificent . . . a wonderful heart-stirring color to give new radiance to your skin, new importance to your eyes, new accent to your loveliest Autumn clothes. And, of course, with the firm, fine texture and silky luster so typical of every lipstick by Dorothy Gray. Concisely packed with "Portrait Pink" and "Portrait Crimson" in a gold-colored case . . . making "Three to Get Ready" for any occasion.

Dorothy Gray

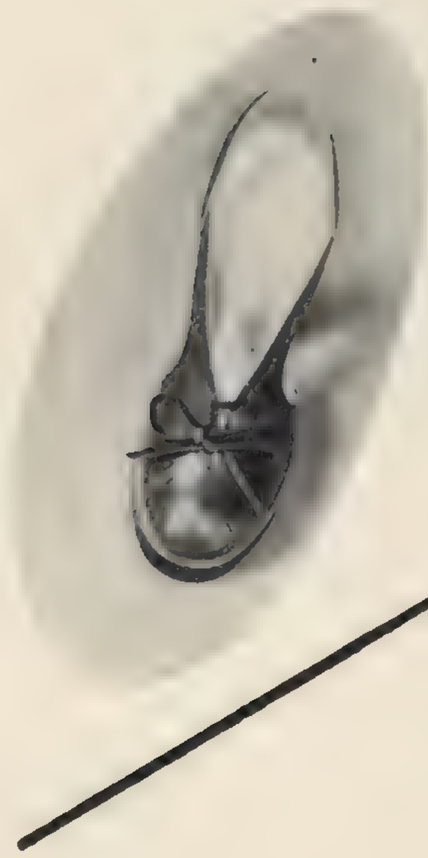
Could this be treasure discovered in an ancestral jewel chest? Many will think so, until you tell them it is "Romantique", created by Trifari for lovers of beauty everywhere. How typical of Trifari to sense the affinity between this season's elegant fashions and jewelry with an heirloom air.

"Romantique" by Trifari. Lustrous pearls* enriched with diamond-bright rhinestones and jewel-hued enamel, set in Trifanium. Necklace $25, Bracelet $25, Earrings $17.50. Tax extra.
*Simulated.

Jewels by TRIFARI

Design patents pending

Stroock
America's Most Distinguished Woolens



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Dress-alike blouses, ingeniously fashioned
in white lace and batiste.
Little Miss Pat, about $4.00. Patty Woodard, about $6.00.
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Ben Reig

. . . . . favors the Infanta silhouette. Omar Kiam adapts it for the loveliest dress of all . . . narrow-waisted, fully-skirted and perfect in black, taupe or brown bengaline.

Exclusively at Foley's Crystal Room.

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"Elegante"—multi-strand necklace

catch where you will with a plumed pin

—point-up with plumed earrings.

in the golden manner of Monet

"Elegante," Multi-strand Necklace $25.00 Plumed Pin $5.00 Plumed Earrings $5.00 plus tax. At Better Stores. Monet Jewelers, New York.

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perfect accompaniment
to your longer hemlines . . .
Completely in harmony with longer, swirling skirts are the lilting higher heels . . . the light-feeling, cut-out vamps of your new Jacquelines! Made of those soft and mellow suedes and calfskins, they look twice their little price . . . $7.95 to $9.95.
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designed by WOHL
WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

The Dayton Company Oval Room Minneapolis

Adrian's Court Jester in taupe wool

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BY ADRIAN

American Fashions
For The
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Connie Foster
Ducharne sheer worsted miniature checks about $50.
For name of store in your city write Connie Foster,
315 East 8th St., Los Angeles 14, California.

"THE BEAUTY AND DISTINCTION OF CUSTOM CAR STYLING"

Monte-Sano

ADMIRES THE STYLING OF THE NEW KAISER AND FRAZER

Vincent Monte-Sano is famous the world around for his creative artistry in fashion design. His success is based on long training and experience plus an inherent sense of balance and proportion, a belief in simplicity of line and silhouette, an expert knowledge of color and fabrics. Of the new KAISER and FRAZER, he says: "These cars express the essence of good taste in modern design. They are beautifully proportioned. And their interiors are notable examples of luxury and harmony in fabrics and colors."

A greatcoat by Monte-Sano—from the same Teal Blue Botany broadcloth used in the Frazer Manhattan

Hat by John Frederics

KAISER FRAZER

KAISER-FRAZER CORPORATION
WILLOW RUN, MICHIGAN

More and more smart women are becoming proud owners of KAISER and FRAZER cars. Discriminating feminine buyers are an important factor in the vastly growing popularity of these supremely new, 100%-postwar automobiles. For these women, like the great fashion designers who cater to their love of beauty, recognize in these truly 1947 models a fresh and charming simplicity of line—difficult for the rest of the industry to copy.

P.S. Drive a KAISER or a FRAZER and discover a new, soft, *gliding ride!*

20 CARATS

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PLATINE

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the four perfume masterpieces

by Dana

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According to every arbiter of fashion, the smartest thing you can put on your back is quality. *The problem is where to find it. The answer is...fashions created in SAN CHU and SILDUKA. For only carefully selected fashion houses are privileged to use these magnificent rayons. It's always a good day for shopping when you see the label: "A Duplex 'Bur-Mil' rayon fabric." Also sold by the yard at better stores. Duplex Fabrics Corporation, 1410 Broadway, New York City*

San Chu and Silduka

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She is the last word in fashion

Peggy Shannon —youthful and beautiful, who has made her mark as a fashion consultant, radio commentator and newspaper editor has been chosen as our young career woman of the month. TWENTY-ONES were created just for smart young people like Peggy and you—who know your fashion and love your shoes.

ETTA

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MISS SHANNON'S SUIT BY FOXBROWNIE
HAT BY JOHN FREDERICS

you'll look the last word in fashion in Twenty-ones

EXCITING FOOTWEAR

COLLIE

DARK TOFFEE is TWENTY-ONES' new brown for town. It's the deep, glowing brown for you to wear when you dress up, when you yearn to look your most appealing. Flattering, fashion first TWENTY-ONES! The name is proudly stamped in gold in every pair. From $9.95

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dress by Ceil Chapman—photographs by Ralph Bartholomew, Jr.

Accessory before the fact: your Vision Nylons. Mist-fine, in tender tones, shaped smartly at heel and toe . . . at hem and ankle . . . to give you the fit that seems made for you alone—that adds up to the special effect of flawless grooming. By all means see the newest smart shades.

Made of Du Pont Nylon

Vision nylons

a vision of sheer loveliness

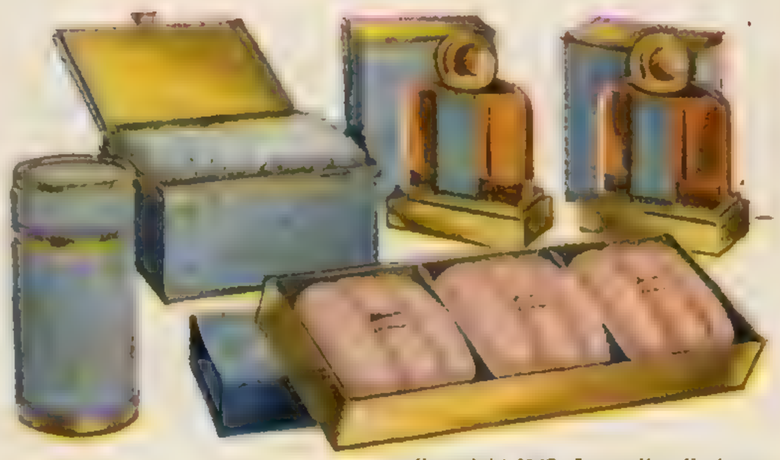
Subtle
as the whisper
of love . . .

Shining Hour

by Jacqueline Cochran

An exciting new fragrance that weaves a spell of romantic loveliness around your most cherished hours. Brought to you in Jacqueline Cochran's new ensemble of bath luxuries handsomely packaged in rich gold and blue.

Essence Eau de Toilette — glamorous, lasting fragrance for evening and day-time hours, 4 ounce bottle, $5. Cologne — cool, enchanting, 4 ounce bottle, $3; Dusting Powder — to caress you in fragrant loveliness, de luxe size with luxurious double powder mitt, $3.50; Talcum Powder—smartly boxed with sifter top, $1.50; Soap — finest French-type milled soap, exquisitely scented, creamy-lathering, box of three, $3. (Prices plus Federal Tax.)



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YOU WEAR A NEW AIR . . . of elegance, of smartness. You wear an ED GERRICK ORIGINAL . . . a simple sheath of rich black rayon crepe, embellished with a collar of satin, rolling tiers edged with satin. In sizes 36 to 44. 79.95. Hat by Schoen 22.50.

you'll be proud it's from

Pogue's

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FOOTWEAR
Indiscretion...
Newton Elkin's daring exposé
in jet black suede.
Black faille bag.
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Pattullo's **dusk-to-dawn dress, designed by Jo Copeland of blue crepe, powdered with jet black paillettes and sequins.**

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For its sleek texture — its drapy quality . . . a sophisticated rayon faille for the discerning. Choose it in Consumer-Selected Colors — approved by a nation-wide panel of fashion-alert women. Rosewood Quality Without Compromise — in ready-to-wear or by the yard — makes the best of all fashions.

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Swansdown

goes to new 1947 lengths in this coat with sweeping umbrella back and distinctive collar. Of a rich pure wool suede. Sizes 8 to 18. About $59. At one leading store in your city. The House of Swansdown, 500 Seventh Avenue, New York 18. Morris W. Haft & Brothers, Inc.

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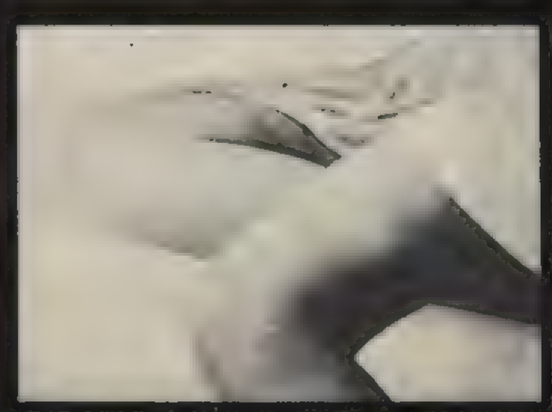
A star takes an Encore

Kneelast* by Vanity Fair



Star among stockings, Vanity Fair's uniquely designed KNEELAST* NYLONS are back again by popular demand. Their elasticized lace band insures good grooming, makes KNEELAST superbly comfortable. Proportioned for perfect fit. At fine stores everywhere.

VANITY FAIR MILLS, Inc., Reading, Pennsylvania

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Always with you... this lovely DeVilbiss Perfumizer. It's brand new and delightfully practical. Just remove the cap... press the plunger... and spray just the right touch of the perfume that is most expressive of you. For your purse, for your dressing table, and for traveling. DeVilbiss Perfumizers are on sale at your favorite cosmetic counter. Price $5.00.

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A genuine DeVilbiss Atomizer — precision made like a watch. Will not leak or allow perfume to evaporate.

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in moon-shaped, crystal-clear container. An ideal gift for all occasions.

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Marques

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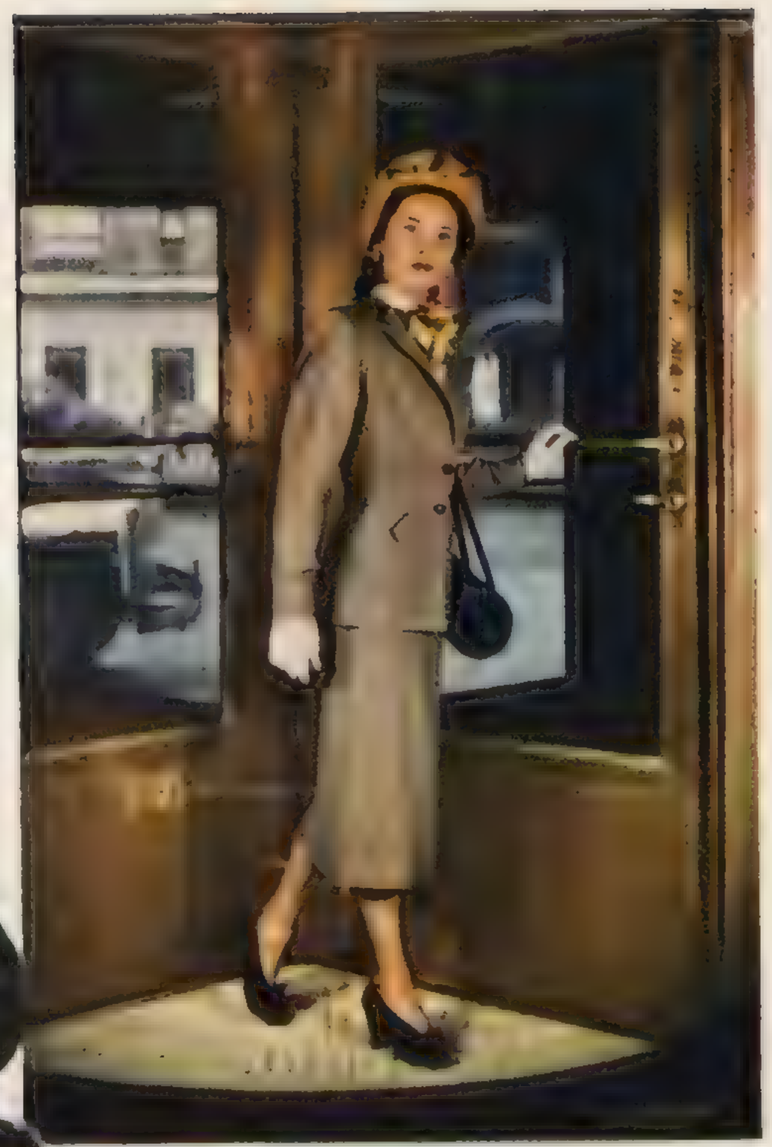
Your beautiful figure...

and tireless, dancing feet



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Della Robbia Mints, fashioned in the continental manner of fruits and flowers. 38 individual pieces—every one a masterpiece of art.

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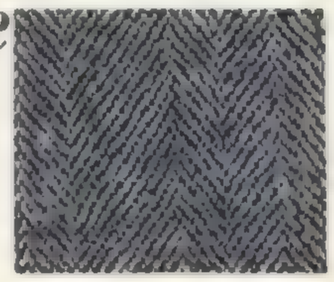
if you're particular about tweeds . . .
Cerey's new ***tiny-herringbone***  *comes*
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sole ornament is its fabric.
100% fine pure wool. tailored by Handmacher.
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"There is a Maiden Form for Every Type of Figure."

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PHILIP MANGONE cuts a fine figure of a coat—trims it with Persian lamb. There's fashion news in those vast lapels and the low-waisted back. There's high fashion interest in the superb fabric. Milliken's fine cloud-soft wool fleece. Such marvelous texture! Such a tempting color—Buttered Rum! Look for the Milliken label next time you shop for beautiful clothes. Look, too, for Milliken Woolens by the yard, and linings in shades to harmonize . . . in better stores everywhere. *Where to buy the coat above? Write Milliken Woolens, 450 7th Ave., N. Y. 1, N. Y.*

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Shocking
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Fashion begins with COHAMA Fabrics in rayon in silk in wool

A division of United Merchants and Manufacturers, Inc.

Cocktail suit by Sheila Lynn

Courtesy Metropolitan Museum of Art.

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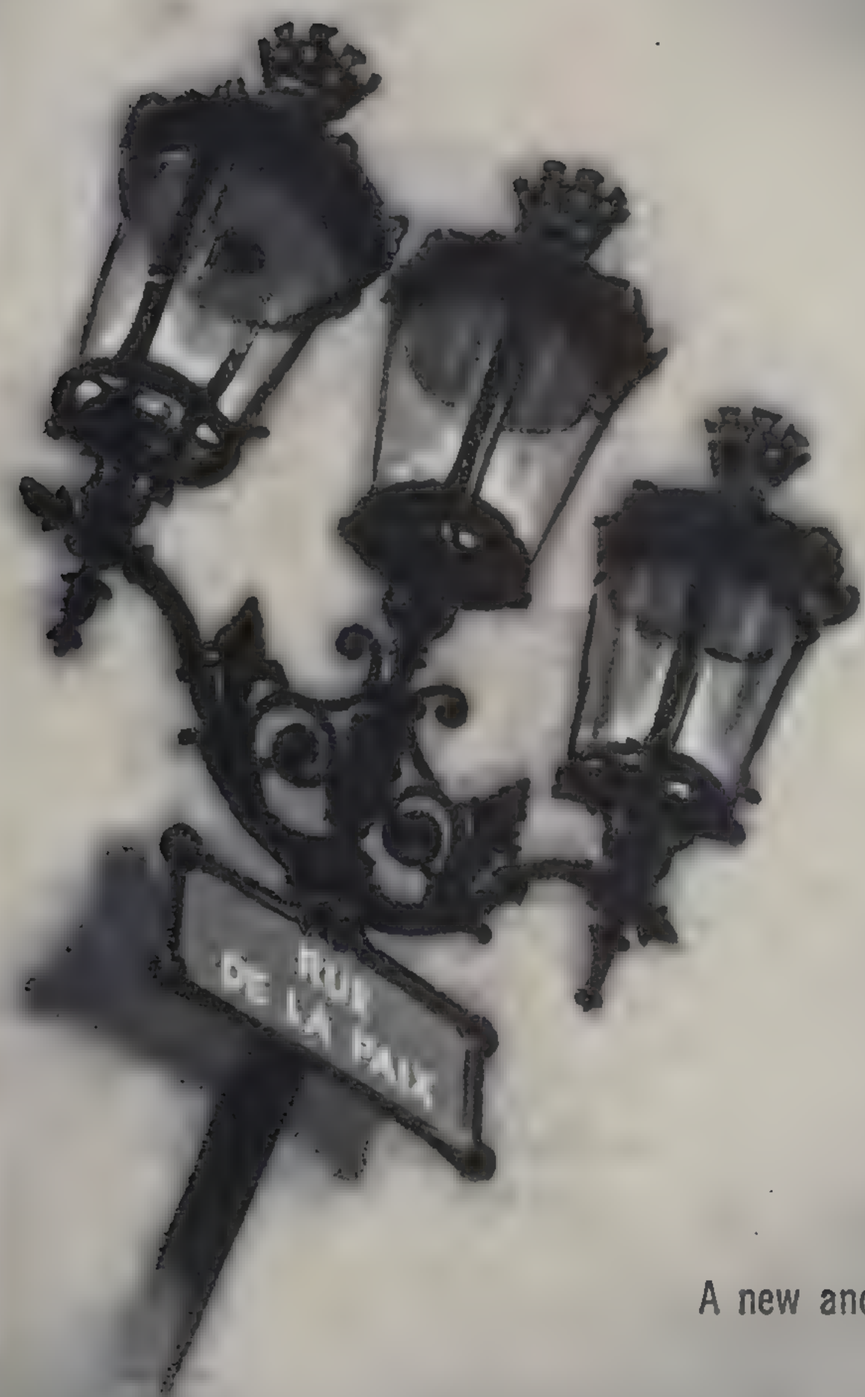

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There's beauty-magic in Hudson shadow sheer hose . . . smooth glamour-look in their perfectly contoured fit and exciting shades. Dramatize your legs with

KNIT OF DUPONT NYLON

***Hudson Nylons**

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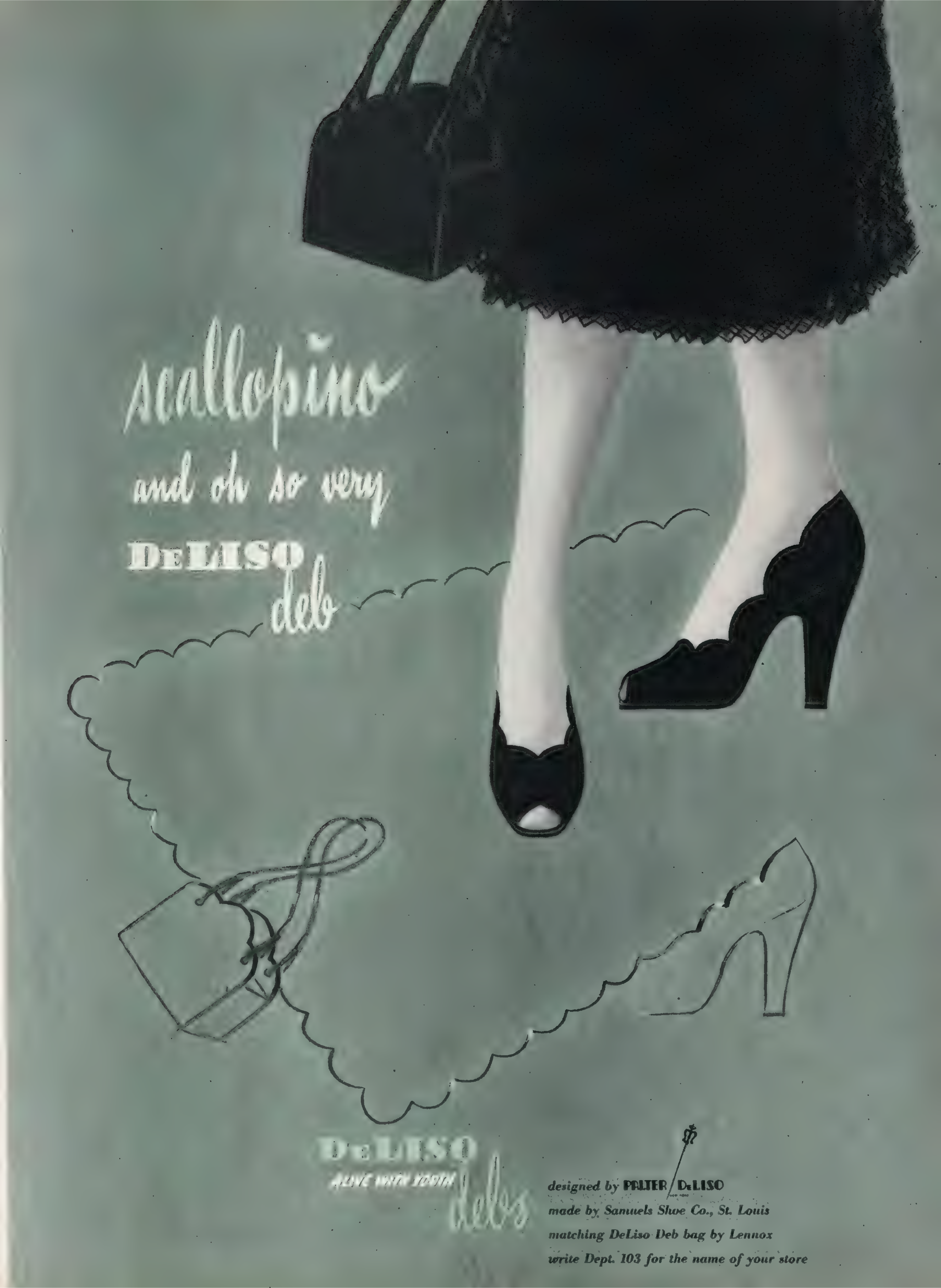
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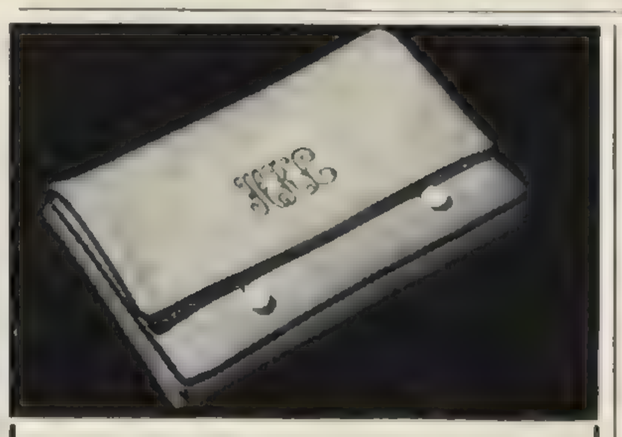

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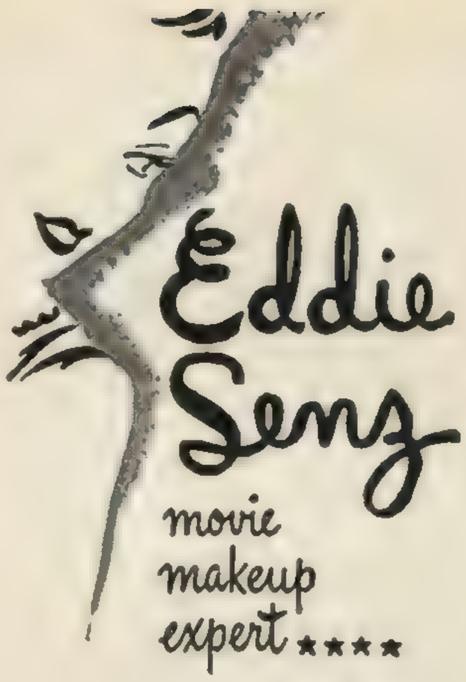

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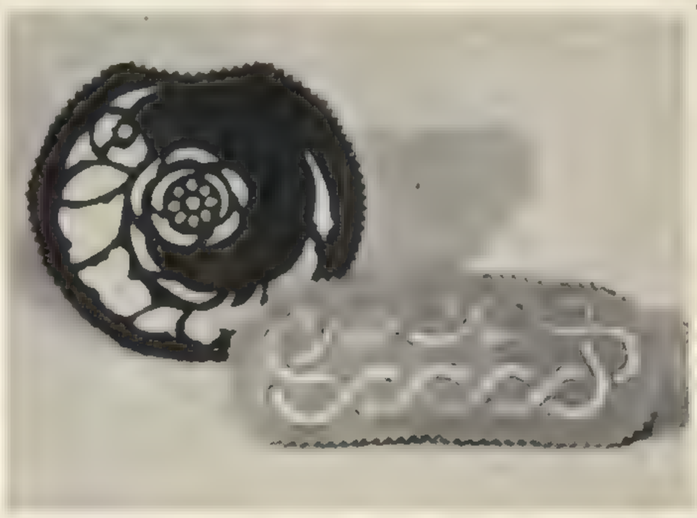

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Superb French-milled soaps are back! Shower cake (right) is grand for a man. Tan with carnation scent, white with jasmine. $2.50 ea. Bath cakes (left) 2 giant cakes for $3. Hand cakes in white with jasmine or lavender scent, pink with jasmine, green with pine, yellow with lemon verbena, tan with carnation. 6 cakes $3. In all cakes, monogram lasts full life of the precious soap itself!

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Personal monogram, no extra charge. Specify initials

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TINY SILVER JEWELS perched on graduated Plexiglas swizzle sticks, on cocktail picks. The designs are varied and charming; a pineapple, a Roman head, leaves....The swizzlers, either highball or old-fashioned size, are $48 a half dozen, plus tax. The picks, $36 a half dozen, plus tax. By Donald Nelson. From Gump's, in San Francisco, California.

TAMPONE

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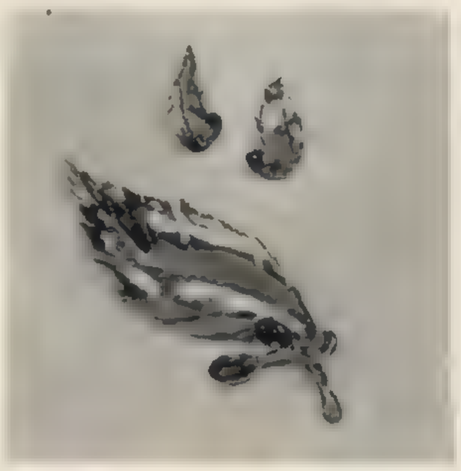

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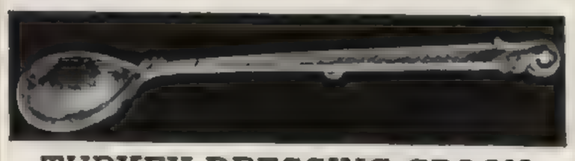

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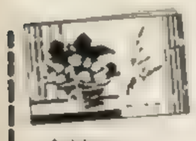
For Fruit Club Prices see Catalog



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$5. a treatment. 12 for $54.

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Hound

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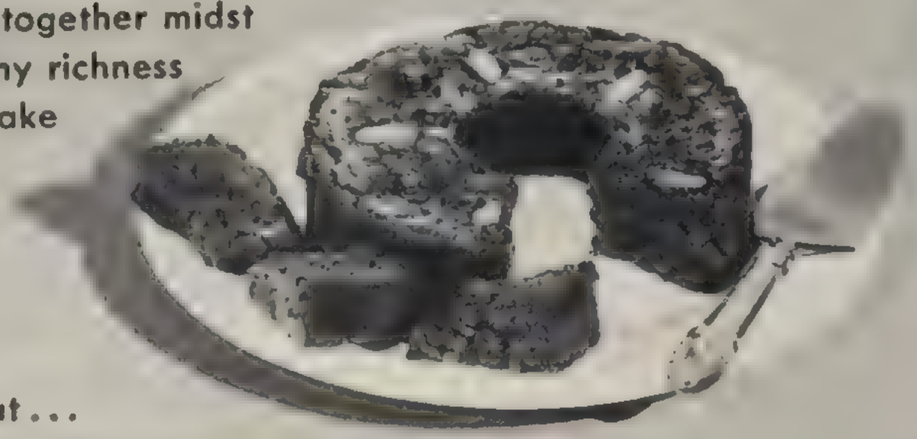

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Our quilted rayon taffeta case has three shirred side pockets; quilted pad for earrings and pins. In handsome pastels; linings to contrast. Tucks into your overnight case or hat box. Price, including shipping charges anywhere in U. S. A. 5.75

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Say "Merry Christmas" in a way that is not only novel and in perfect taste—but will serve as a deliciously "different" reminder of your thoughtfulness all through the year.

At Christmas, an 8 to 10 lb. golden-brown Forst's Catskill Mountain Smoked Turkey.

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At Easter, a tender, 10 to 12 lb. tempting Catskill Mountain Smoked Ham, sugar-cured and smoked Southern style, all ready to serve.

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Table Lamp—26 inches high. A highly original creation. The stately wooden base is covered with genuine leather . . . in maroon, green, turf tan, chestnut or red, highlighted with fine 24-Kt. gold tooling. Matching parchment shade. A stunning lamp that goes equally well with the most modern surroundings or the more conventional settings. $27.00, postpaid.

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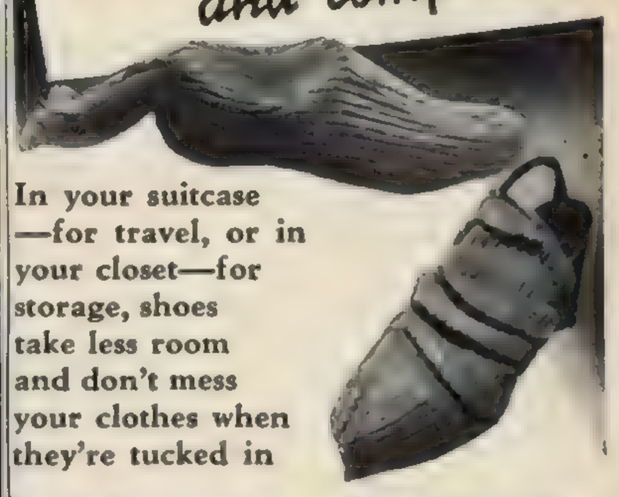
Keep them neat and compact!



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SHOE PACS

They come beautifully gift-wrapped in assorted colors to identify different pairs of shoes.
4 Pairs Sent Postpaid for $1.50

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Hound

...TO MARKET

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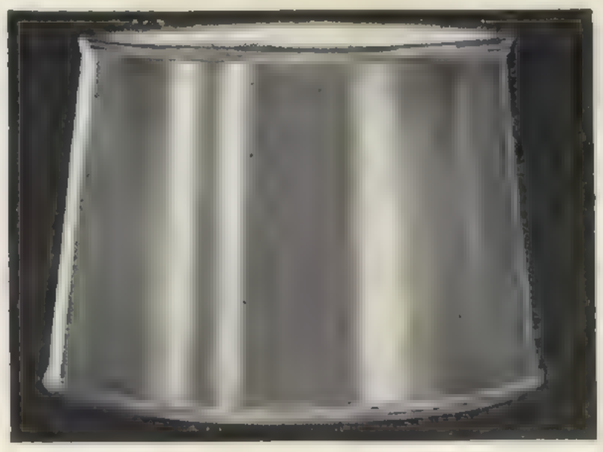

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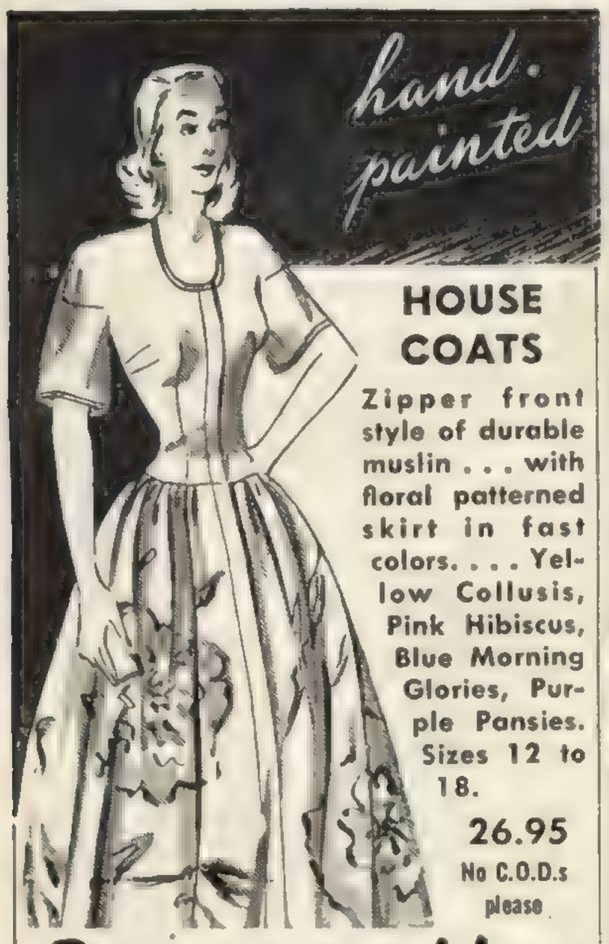

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Shop-Hound
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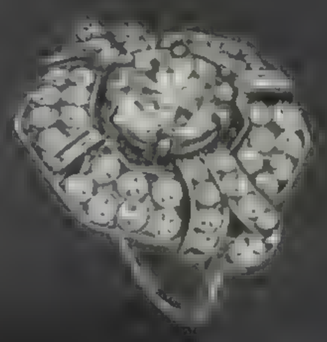
Diamonds gracefully ribboned in Platinum toward the tomorrows, $2500. Mounting without center stone, $1250.



Platinum and Diamond Dinner Ring of regal elegance, $10,000. Mounting without center stone, $2000. Prices include tax.

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ETTA

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Other TWENTY-ONES shoes on Page 40

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Its old friends . . . will find "UN AIR EMBAUME. *unchanged by its enforced absence.*

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"IN OLD LOS ANGELES"
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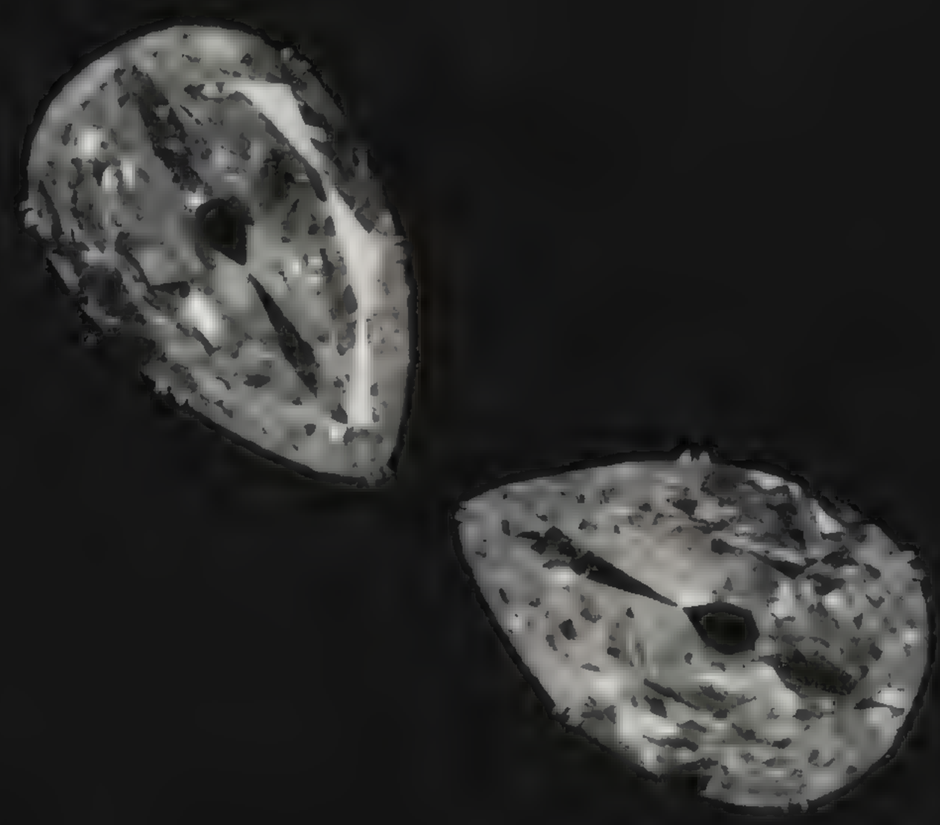

Pear-Shaped Perfection

Two flawless pear-shaped diamonds of approximately 100 carats, set as a pair of clips . . . They reflect woman's eternal pleasure in the beautiful . . . The flawlessness and fire of one is echoed in the other.

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BLUMENFELD

COVER: *Lipstick is no longer worn as a bold, frankly-fake stain on the mouth. For now, lipstick colours are softer, more serene—and the brush which sweeps on the colour follows a gently curving line.... Prince Matchabelli's make-up man, Del Russo, calls his version of this trend the Botticelli Mouth. He traces a bowed line for the upper lip, and another bow for the lower lip, with intense colour. Then he fills in the lips with a light lipstick. (Jewels, by Van Cleef & Arpels.)*

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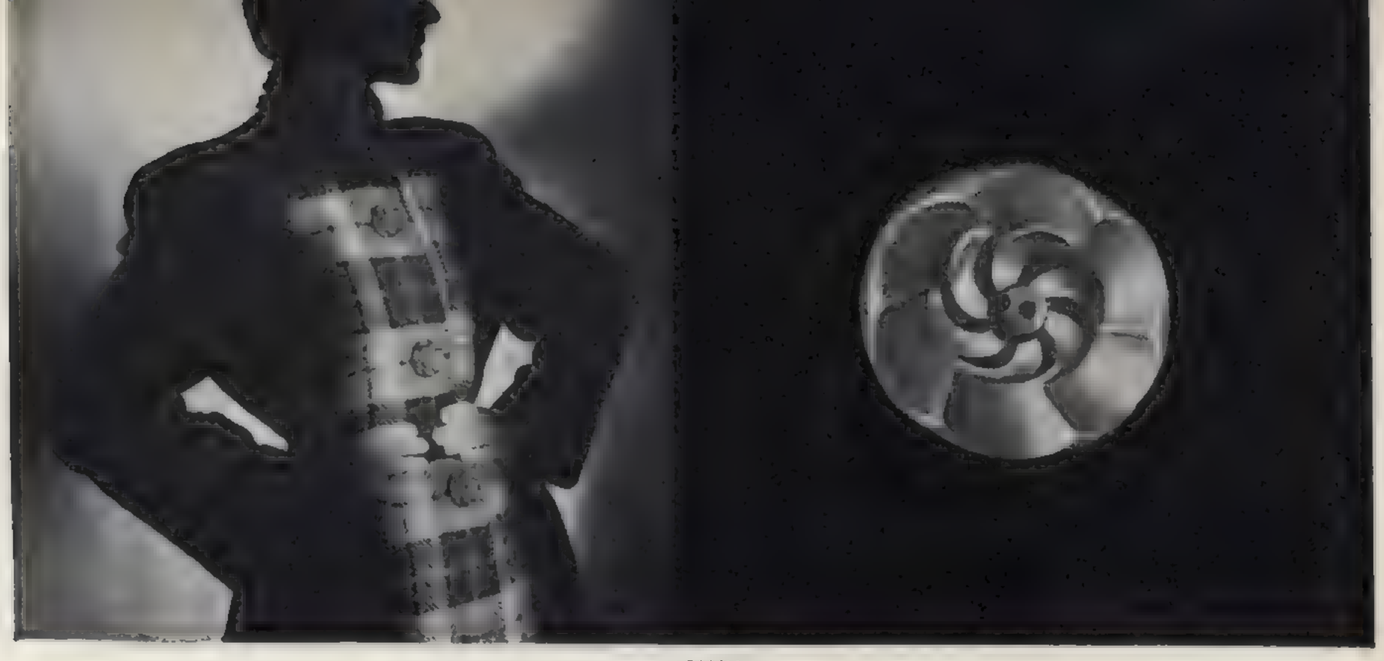
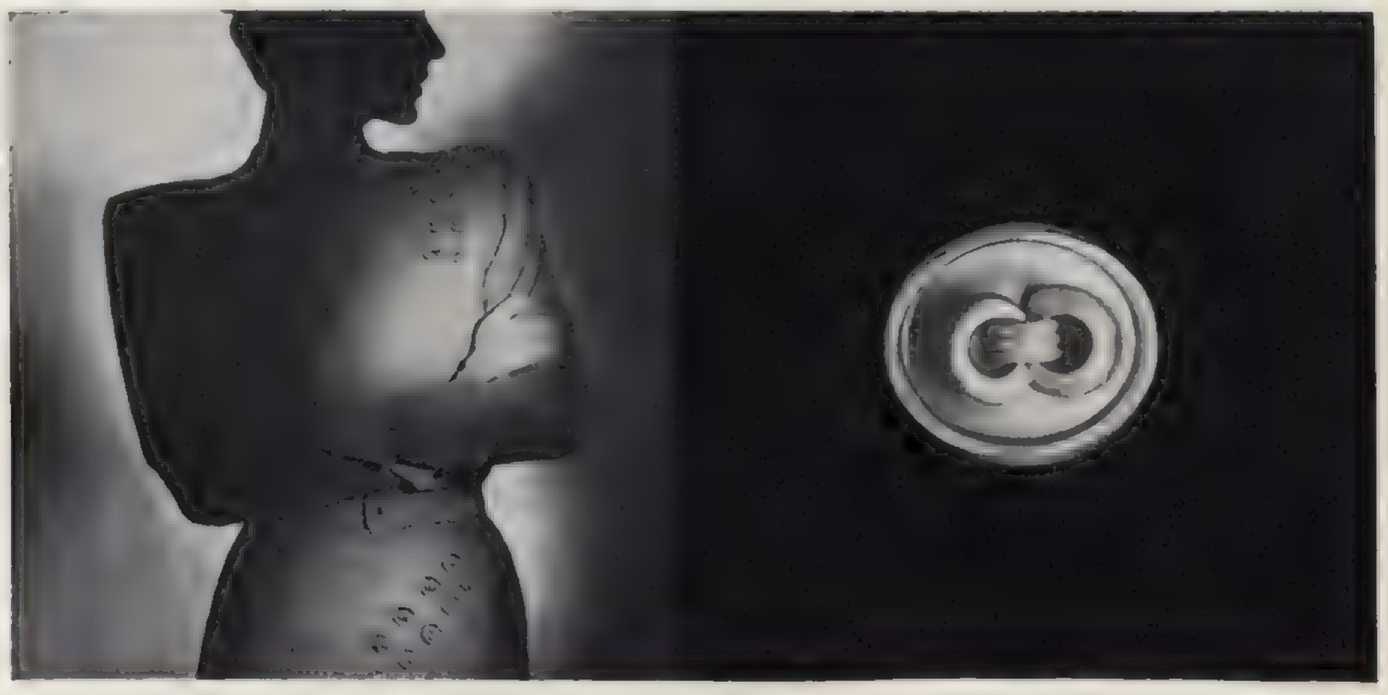


DIANA

Green buttons by La Mode state their case boldly on brash red-grey-and-black plaid.



ATHENA

Cashmere-like wool with a bias for La Mode buttons—big red ones!

GOLDEN WHIRLPOOL

La Mode buttons give the Midas touch to a dress of impressive simplicity.

ALL FASHIONS BY DAVID CRYSTAL CROSS STITCH

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Beauty in Front *Beauty in Profile* *Beauty in Back*

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Vogue's eye view of a new kind of beauty

(Plagiarized straight out of Roget's Thesaurus)

A NEW KIND OF BEAUTY DEPENDS ON A CHANGE OF:

ATTIRE, n. dress, costume, garb, array. See CLOTHING. *(Also pages 96, 105, 121, 122, 127, 128, 147, 148, this issue of Vogue.)*

ATTITUDE, n. position, stand, pose. See SITUATION. *(Also page 105, this issue.)*

COMPLEXION, n. aspect, guise; hue, tint. See APPEARANCE, COLOUR. *(Also pages 106, 107, this issue.)*

...AND YET STILL KEEPS YOU THE...

WOMAN.—I. Nouns: Woman, female, *femme (F.)*, petticoat *(fig.)*, she *(rare as a noun)*, weaker vessel *(usually jocose)*, skirt *(slang)*, fair *(archaic)*, belle, dona *(slang)*, dame *(archaic or specific)*, goodwife *(archaic)*, wife, mother, goody *(archaic)*, matron, frow, *Frau (Ger.)*, *Vrouw (Dutch)*, madam, mistress, Mrs., *madame (F.; pl. mesdames)*, signora *(It.)*, *señora (Sp.)*, *senhora (Pg.)*, memsahib *(Anglo-Indian)*; lady, *doña (Sp.)*, *dona (Pg.)*, *donna (It.)*, *domina (L.)*, dowager *(specific or colloq.)*, *bibi (Hind.)*, *sahibab (Hind.)*, *squaw (Amer. Indian)*.

...OF YOUR CHOICE.

A new kind of beauty

Any revolution in fashion occurs because the people want it. And (in spite of all the hoopla on the part of the fashion reactionaries) this present revolution is so wanted that it goes far, far beyond the shape or the length of a costume. It reflects a complete change in spirit. It will cause a change in the expression of faces. It will influence the way we stand, and sit, and walk—and use our hands and feet. The revolution is, in fact, so complete, that it re-orients our whole picture of The Modern Woman. And about time, too. For the last portrait of her was painted a generation ago. Then, in the twenties, the Desperate Heroine emerged full-panoplied from the post-war novel. She was Lady Brett Ashley "built like the hull of a racing yacht." She was Iris March "very white, and her painted mouth was purple." She smashed her lipstick on her face boldly and defiantly, cut off her hair, wore little shifts of dresses which both revealed and denied her body. She was restless and confused and anxious to inherit the "equal rights with men" that her mother had fought for. She painted her nails a predatory red, and grabbed at her opportunities. She learned to stride instead of walk, and got places other women had only dreamed about. She learned to talk to men in a business-like way; and as her advice was sought—not only on clothes and home furnishings, but on how to run the nut-and-bolt factory—her vocabulary became terse, and her face taut. This Desperate Heroine was, in fact, trying out a whole new code of manners and morals as well as fashions. And she became such a fixed ideal in the minds of a generation, that even if some women *were* content and conventional and unchanging, they tried their best with clothes and make-up to look advanced and Desperate too.

But who is the *modern* Modern Woman? She is not, we think, any novelist's heroine. She is the psychiatrist's dream girl—the lady in the light. She has become rather relaxed about her "rights." She faces without any confusion, the fact that her privileges have brought her responsibilities, too. She finds a large house, a husband and several children a more satisfying ideal than privacy in a small concrete cubicle and a life of her own. She is, in short, aware that she has won the battle of the Feminists and is now interested in just being feminine. Her new fashions reflect all this. And her ideal of beauty will, too.

The new beauty is, above all, a gentle beauty. It depends most importantly *(Continued on page 109)*

A gentle bearing

Opposite: *It is almost impossible to wear a dress like this and not act the part of a great beauty. The tight little basque holds the back to an elegant line. The tulle stole, for all its fragility, forces the head and shoulders to be held erect; curves the arms in gestures full of grace. The skirt, yards and yards of it, is disposed to show the point of a satin slipper and an inch or two of stocking. It is deliberately pretty. And the wearer feels it. (Made to order at Bergdorf Goodman.)*

RAWLINGS

THE NEW BEAUTY IS PART ATTITUDE

RAWLINGS

THE NEW BEAUTY IS PART DELICATE SKIN

...PART DELICATE MAKE-UP

A pastel palette *for make-up*

There's a new technique to the using of make-up classics. For make-up is no longer a bold accessory—but a gentle illusion....Foundations will now enhance the skin, not encase the face. Powder, fragile in colour, will be dusted once-over-lightly. Lips will be bowed sweetly, tinted pinkly. Only the wraith of colour will shadow eyelids.

A pearl-smooth *complexion*

Now that make-up will be an illusion (and not a masque) the flawless complexion should become, again, a beautiful reality. The morning and evening skin-cleansings should become longer, more careful rituals. Nightly massage with creams should not be skipped. And the lesson of skin-fresheners, astringents, and facial masques should be learned. (Short-front, long-back coiffure; Michel of Helena Rubinstein. French corset, copy-to-order; Altman.)

RAWLINGS

...AND HAS THE PINK-AND-WHITE LOOK AT THE FINGERTIPS

A new kind of beauty

(continued)

on serenity, and on a quiet perfection. It starts with bearing, and an assured grace. It is, of course, a whole new *attitude*. The ideal walk is now from a flexible waist, with shoulders small, the neck held straight and high. Since the little waistline is the common denominator of all the new clothes, the new carriage is easier —when before, perhaps, posture was not easy at all. Much of the new beauty depends, too, on how one sits. The new clothes do not allow lounging, or scrunching up in small space. The waist is still held taut; the skirt, in the evening, is disposed to show a charming length of ankle, to show a pointed foot; the arms have enough room for gesture. The new beauty sits as though she were being painted by Sargent. And it is not as mannered as it sounds.

The new conception of beauty changes the recent ideas about complexion; and brings back the too-long-masked delicate skin. And somehow the *delicate skin* seems almost a necessity before one can think of make-up. There is a kind of elegance in caring for the skin that is as much a revival as many ideas in the new clothes. The luminous look of skin must now be the foundation—for the foundation of make-up. And happily, a good complexion is not confined to the very young, but belongs often to those of any age who seek it with the right creams, the right lotions—and the right amount of time.

THE gentleness of the new beauty is reflected in *make-up*. Foundations will now be used with a feather-touch—lightly, lightly. They will be used for their original purpose: to hold powder, and not to drown the complexion. And they will be chosen in delicate, normal colours. Powders, pale pink or peach or gold, will be smoothed on sheerly—so, again, the quality of the skin still shows through. And the lipstick to use with this will have only a part of former intensity. The lips, outlined surely and cleanly and naturally, will reflect a pastel of red: pink or coral. And now, if one has never used eye-shadow and mascara before, one might. And if one has always used them, one might use them a little more sparingly.

This new kind of beauty is gentle to *the fingertips*—which echo the lips in a pastel polish; which point up hands that are conscientiously whitened, frequently given the balm of a good lotion.

EVELYN GREEN HAYNES

Fragile colours

Opposite: *New nail colours will be gentler colours. Pink, mostly—pink in all its range, from pale coral to light fuchsia. When the enamel lightens in tone, the completely-covered nail looks wrong. For the new colours, make a moon, leave a wide, white tip. You will need to* manicure *again—with finger bleaches, nail whiteners, and a chamois-faced buffer.*

Short and to the point

The scissors are flashing and snipping in all the hairdressing salons these days. And cutting is responsible for more coiffures than "setting." But even now, some women believe that once their hair is briefed, there can not be much variety to it—so just to prove they can do a lot with a little, we show the coiffures on this and the following two pages. Any of these designs can be worked out with hair that is the same length (just a snippet below the ear-line)—yet none resembles another.

Short hair needs a whole new approach to your plans for hairdressing. For instance: you may not need your hair set as often as before—but you will need it cut at least every two or three weeks. You may need a permanent wave, although you didn't with long hair—and, on the other hand, you may *not* need a permanent wave, although you *did* before. (Short hair often proves to be thinner than you thought, and needs the "body" of a wave; but sometimes a hidden natural wave, which was straightened by the weight of length, is released by cutting.) You will find, too, that while shampooing often made long hair more difficult to manage—you can almost double the dates of your sudsings with short hair, and find it an advantage.

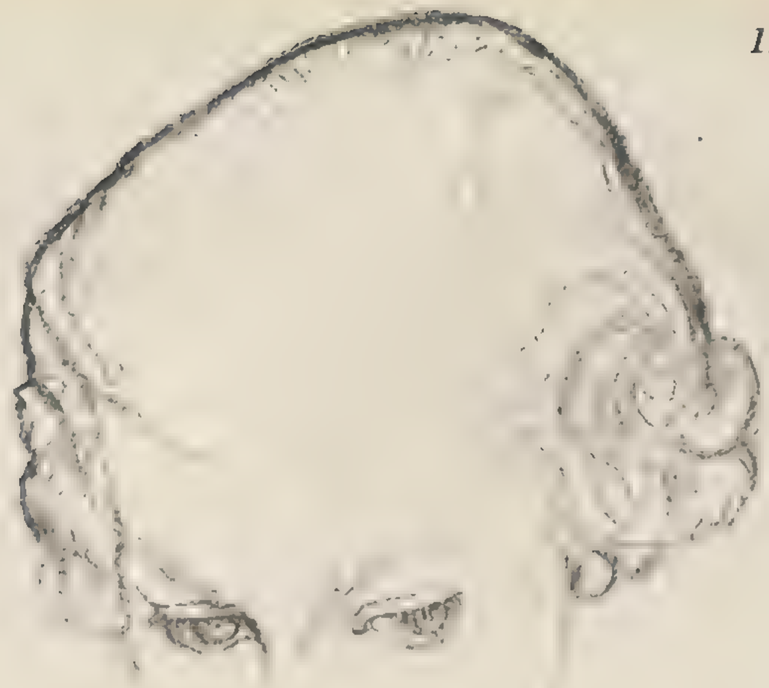
The kind of short hair we show here is very much a part of the new fashions. very much a frame for the face wearing a new make-up. It has, no matter how cunningly-arrived-at, a "natural" look. (As the new dresses reveal the natural lines of the body, as the new techniques of using make-up reveal the natural complexion.) There is something free and relaxed and easy about short hair. And the only rule to remember about its wearing is that it be kept neat and in line with much brushing and combing, more shampooing and hair-lotions, and check-ups with the hairdresser's shears.

You will find that short hair slips easily under all the hats milliners have thought up for this season. It can be easily arranged to fit under cloches, and toques, and head-hugging caps; even important, generously-draped hats so reminiscent of Boldini. For the hat that is only half-hat—you can swing all the short hair over to the opposite side of the head, and wear a half-hair-do. (We show two of these on these pages.)

PARTED AT THE BACK

Short curls brushed forward.

Elizabeth Arden



FLAT CURLS—

set in a short double row.

Christian Frederick Jungst

DIAGONAL PART

Short from temple to nape.

Charles of the Ritz

ONE-SIDED FRINGE

The other short side

is brushed up

and over to this.

Roger Vergnes

Short and to the point

(continued)

THE "SHINGLED" BACK

has short hair pulled forward from a centre part.

Michel of Helena Rubinstein

ONE-SIDED CAP

of very short hair.

Michel of Helena Rubinstein

Side-angled beret,
worn with figure-eight knot
of hair at the side

New fashions:

Half hair-Half hat

The beginning of chic is, as always, with the *soignée* head. And this autumn, the chic is half hair, half hat, as you see in these two photographs. The hats in Dior's collection were the impulse for a new hat movement to the side, hats that must be worn on hair that moves to the side. (Example: these two.)

It is a young fashion—fresh and vivacious. And it is also a style which takes more than a little critical mirror-looking: at the hair-line first of all. The hair must be decorative, becoming and flattering all *around* the head, wherever the hat isn't. (Opposite page also shows coiffures which supplement the charm of the hat.)

With an eye to the hair, try on the side hat. (And be sure to smile at your reflection as you look. Ever test a hat that way? It helps!) Is the hat stimulating? Slightly provocative? Should be. Or does it give an unfortunate on-the-rakish-side effect? Or, even, *even*, a "one-too-many-Martini" look? If so, stay in the temperate zone about the hat, the style. If it's not for you, it's not for you, and no catastrophe. If absolute symmetry is your forte in hats you need not let the new fashion of the side-angled line overwhelm you. There are other smart hats, and no hat (certainly no such intentionally dashing hat as this) should be worn with timidity. If you feel the slightest sense of insecurity about a hat—get over it, or give up the hat!

Side-angled toque,
worn with smoothly brushed
roll at the side

BLUMENFELD

Young British beauties

Tender beauty, softly young and translucent, hangs like an aura around these three daughters of the Honourable Sir Bede and Lady Clifford. Here, they look like nymphs of the forest dressed for the great Romney to paint; their eighteenth-century grace goes beyond the surface of their looks, patterning their lives and their accomplishments. Golden, eighteen-year-old Anne, who was presented at the Royal Garden Party, has been painting since she was two years old; now studies stage design. Dark-haired Pandora, a goddaughter of the Duke of Windsor, will make her début this season. Both she and Anne are skillful pianists, and their fifteen-year-old sister, the elfin-faced Atalanta, often accompanies them on the violin. And in the more practical tradition of the gentle eighteenth-century amateurs, they design and bake pottery in their own kiln. The sisters grew up in the West Indies—Sir Bede was Governor of Trinidad and later of the Bahamas. In 1943, the sisters came back to school in England. Now much of their time is spent at Queen Anne Farm, the family's country house in Surrey.

PANDORA CLIFFORD

COFFIN

ATALANTA, PANDORA, AND ANNE CLIFFORD

MISS DIANA GOSS

FRANCES MCLAUGHLIN

Young beauties: international

These two are charming, seventeen, pretty, plan a full school winter. One is American, one is Russian-French.

Above: Miss Diana Goss, daughter of Mr. and Mrs. Chauncey P. Goss of Waterbury, Connecticut, is a freshman at Bryn Mawr College this year. She wears here a water-blue dress caught with silver paillettes. Of rayon-and-cotton faille. At Altman; I. Magnin.

Opposite: Miss Francine du Plessix, daughter of the late Comte du Plessix and Mrs. Alexander Liberman, is a senior at Spence School in New York. She was photographed, while she was on a Paris holiday, in a silvered-amethyst lamé and tulle dress, designed by Jacques Heim.

MISS FRANCINE DU PLESSIX

HORST

PARIS

Piguel—above, neck-muff of fur, mink sampling of Paris' new extra collar news. This one bow-ties about the middle, might pair with Paulette's mink circus-pony toque.

Balmain above, one of the prettiest cape suits to come from Paris. Over a square-boxed jacket, a straight skirt—labyrinth folds lap over and over in winged outline. All of light tweed, to wear with Balmain's bicorne hat; a softness of caramel velvet.

Balenciaga—right, three layer costume; collar news in astrakhan with a cape's scope and flare. Cloudy-blue jersey jacket in triangular outline, underlined by a close cocoon dress. The hat, a bullfighter's toque of felt with black astrakhan side-panels.

Grès—for a best black—wool jersey modelled of curves. Close-in at waist level, out-sweep of skirt. The hat is beaver with a feather fountain in front.

Piguet—more news from Paris: a piece of an elegant era, caught in the air of a cape. Piguet made it to polish a coat or a suit; made it of black astrakhan on Victorian lines. To be worn in loose, free folds, or gathered tight, with, perhaps, a black velvet hat, a page boy's cap topped with a head-high feather brush. Designed by Paulette.

HORST

MRS. WILLIAM S. PALEY

Mrs. Paley, who was Barbara Cushing, has spent the last two months travelling through Europe with her husband. Back in New York, they will live at the St. Regis and at Kiluna Farm, on Long Island. Mrs. Paley was photographed in Paris at the Musée Jeu de Paume in Fath's pale lace dress, with curious pretty décolletage, the skirt spread wide on a hoop.

On the opposite page is a signal example of the lovely extravagance of figure, and fabric, and hand-wrought detail that are the first points of Paris evening clothes. Jacques Fath designed the tight velvet jacket caked with embroidery, lavish with fur; padded out the heavy satin skirt, then brought it to further farthingale width with the fur-bound jacket edge.

BLUMENFELD

HORST

IN PARIS: *MME. LOUIS ARPELS*

Handsome, Russian, Mme. Arpels divides her time between New York and Paris. *Above,* in the garden-way of her charming small house in Neuilly, where the outdoor green graduates into the white salon. She wears Balenciaga's stately black satin, cut simply, but—skirt and sleeves arched over in thick close patterns of jet, over a stiff wide petticoat of faille.

Opposite—Before Toulouse-Lautrec's "La Goulue" at the important, full Impressionist collection at the Jeu de Paume are two of Schiaparelli's new evening dresses. *Left:* Jacket of striped brocade cut away over a leaf-brocaded skirt, bustled back; bodice of black-striped brocade. *Right:* Gold dots brocaded on a bustled, strapless satin dress with a bright and tiny jacket.

HORST

MRS. ADRIAN MOORE

Mrs. Moore is the wife of an Aide to the American Embassy in Paris, comes from Dallas, Texas, is the mother of a three-year-old son. She is photographed here in one of Lucien Lelong's dresses designed with a look of wind-blow: skirt fullness all pushed back. Of black silk mousseline.

MRS. WILLIAM PATTEN (below, left)

Mrs. Patten, who was Miss Susan Mary Jay, is a talented hostess, lives in Paris; her husband is attached to the American Embassy. She wears here Dior's pink and silver, carnation-brocaded dress.

HORST

MADAME MARC ALLEGRET (opposite)

Mme. Allegret is the wife of one of France's well-known film directors. Here, she wears Piguet's dress with a volume of caramel satin skirt, unassuming black jersey top.

MRS. ADRIAN MOORE (above)

Mrs. Moore, in Mr. Arturo Lopez' serene garden in Neuilly, is photographed in Molyneux's black satin dress, the bodice cut to a pen-point line into the stiff skirt.

HORST

IN PARIS: *VIVECA LINDFORS*

Viveca Lindfors, Swedish, lovely, screen actress now with Warner Brothers, is in Paris to make *To the Victor,* which Delmar Daves is directing. She has two children; is a direct, charming person. Here, she wears a new version of Grès's strict Attic thin white jersey dress with the deep contrast of a black velvet overskirt, angled, panniered, and wide-waisted.

Opposite—from the new, important group of late-afternoon dresses. Made of: pale satin, often, or clear colours veiled in black; by Dior, leather-belted. *Left:* copper chiffon, layered with black. Henri Bendel; Marshall Field; I. Magnin. *Right:* already a success in America—aquamarine-grey satin, free, simple cut. Bergdorf Goodman; Marshall Field; J. W. Robinson.

BLUMENFELD

People are talking about...

PEOPLE ARE TALKING ABOUT...The clamour for a return to price control; equally loud the shout, "The people wouldn't take it"....The common sense of James Warburg's book *Germany—Bridge or Battleground*....The surprising travel census—more people will have crossed the Atlantic by year's end than in 1931, the record-breaking year....The fact that Russia has no inheritance tax.

PEOPLE ARE TALKING ABOUT...The good sense of responsibility shown by the National Broadcasting Company in banning crime shows until nine-thirty at night in order to cut down on juvenile audiences....Americans as émigrés to Australia....The delicious song, "So Far," from *Allegro*....William Saroyan's new play *Jim Dandy, Fat Man in a Famine*—published, not as yet produced—its action takes place inside a transparent eggshell....The great collection of French Mediæval tapestries to be shown for the first time in America at the Metropolitan Museum....The new recording of Bach's Concerto for Two Violins—Heifetz plays both parts, recorded them separately, had them superimposed....The extraordinary streak of New England-like scruples running through *The Journal of André Gide*....The joint show at the Wildenstein Gallery: the sensitive draftsmanship of drawings by Irena Wiley, the wife of the American Ambassador to Portugal; oils and pastels by Alice Acheson, wife of the former Under Secretary of State....

PEOPLE ARE TALKING ABOUT...Guided missiles that travel three thousand miles....The haunting loneliness of Ben Shahn's paintings at the Museum of Modern Art....John Gielgud co-starring with Judith Anderson in an adaptation of Euripides' drama *Medea*, which Gielgud also directed....The measured wisdom and wit of the nineteenth-century novelist, Thomas Love Peacock, re-enjoyed in a volume of his collected work published by Farrar, Straus....The hurdy-gurdy on Forty-Eighth Street with a sulky green parrot who pecks the customer's fortune out of a box....The increasing certainty that science is not just the specialist's privilege but the citizen's responsibility; and James B. Conant's book *On Understanding Science*, which gives the *citizen* an opportunity to learn....Russia's estimate for a world police force—to enforce the peace, twelve divisions, twelve hundred planes, ninety warships....

PEOPLE ARE TALKING ABOUT...Harold E. Stassen, to date the only avowed Republican Presidential candidate; his blunt statement: "There are only two plans for Europe—one is the Marshall Plan and the other is the Communist Plan." His suggested "peace production board," to help implement the Marshall Plan.... The French non-political economic plan, called the Monnet Plan—it is supported by every political party....The renascent importance of General de Gaulle in conversations about France....

PEOPLE ARE TALKING ABOUT...The future chances of cooking by electronics; it is now possible to cook a minute steak in forty seconds....The upper echelon Army gripes in the play *Command Decision*....A permanent repertory theatre for children, called Children's World Theatre....The agreement between the Metropolitan Museum, the Whitney Museum, and the Museum of Modern Art, planned to end their overlapping and start a program of cooperating....The platypusary at the Bronx Zoo—open only from three to four; the reason for such short visiting hours, "platypuses are shy and don't like to be stared at."...

Camisole dress—ankle skirt, spark blue

Opposite: *Made for a dancing evening, Traina-Norell's camisole dress, cut out of firefly brilliance. To measure in inches, the bodice tied tight at your waist; to measure in yards, the folds and the flare of the skirt. A silk satin dress to underline the fact that ankle-length is, now, the new formal length. Lord & Taylor; I. Magnin; Neiman-Marcus. Your jewels may be a thick collar—the soft and the flicker lights of pearls and rhinestones.*

PENN

They ought to be good!

The thirteen principals on these four pages are old Broadway hands. They write, direct, act, produce, dance, design sets. They are ballast for the American theatre. And each has a finger in a new show.

Agnes de Mille, who directed "Allegro," with... left to right... Lawrence Fletcher, John Conte, John Battles

Among them, these thirteen tot up an astronomical score of theatrical endurance and success. Among them—118 years' experience, 60 accredited hits, a box-office take registering about $124,063,473.74. If it is true that "nothing succeeds like success"—these ought *to be good.*

BISSINGER

George Abbott, who directed "High Button Shoes"

George Abbott—author, director, producer—limited himself to directing the new musical, *High Button Shoes;* its period, 1913; its flavour, nostalgic; its mannerisms accelerated in typical Abbott fashion. Speaking of Abbott, George Jean Nathan said, "His shows are all staged as if the author used a pepper shaker in lieu of an inkwell." Among twenty-seven Abbott hits are *Coquette,* which he co-authored, *Brother Rat,* which he produced after thirty-one others had rejected it, and *Pal Joey.*

Opposite: Agnes de Mille—ballerina, dance mime, and choreographer—cuts a fourth facet by directing *Allegro,* burnishes an old one by doing the choreography. This musical, by Richard Rodgers and Oscar Hammerstein II, has a speaking chorus in the Greek tradition, songs sweet and solid as vanilla beans. Agnes de Mille, daughter of film producer William de Mille, wrote a book on costumes at the age of eight. Today, her choreographic hits stretch from *Oklahoma!* to *Brigadoon.*

Maurice Evans, star and director of "Man and Superman"

MAURICE Evans—actor, director, producer—combines his three fortes for the current revival of George Bernard Shaw's satire, *Man and Superman.* The play, last seen on Broadway in 1912, had its New York premiere in 1905. Then critics ranted; calling Shaw "an anarchistic babbler," angrily warned him if he continued to take "liberties with this public he will learn a thing or two." British born, Evans made his first hit as Raleigh in *Journey's End.* He has played *Hamlet* and *Falstaff* with equal éclat, but *Richard II* is his triumph. During World War II, Evans served in the U. S. Army, in charge of entertainment in the Central Pacific; most popular of fifty-five plays he produced and played in overseas was *Hamlet.*

They ought to be good!

(continued)

GARSON Kanin, his wife Ruth Gordon, Raymond Massey, and Donald Ogden Stewart are the squared-off talent back of a new play, *How I Wonder.* All are theatrically ambidextrous. Massey, although primarily an actor, has assumed on occasion the producer's mantle. Kanin, once an actor, now is a director-producer. Miss Gordon, after starring in a succession of hits, settled down to write her own. *Over Twenty-One,* now assumes the new rôle of producer. Donald Ogden Stewart, although primarily a writer, acted as well in his comedy *Rebound.* His current play, *How I Wonder,* is the story of man's psychological conflict between the voices of intellect and emotion. The action takes place on the roof of an astronomy professor's house. The professor is played by Raymond Massey; also on stage is a character representing his mind. The "mind" and Massey battle out their differences of opinion, providing an analyst's eye-view.

Garson Kanin, director-producer; Ruth Gordon, producer; . . . .

Stewart Chaney, designer; John van Druten, author and director; Alfred de Liagre, junior, producer of "The Druid Circle"

STEWART Chaney, John van Druten, and Alfred de Liagre, junior, are the triangular talent back of *The Druid Circle*, a drama set in an English university. It is the story of an aging man destroyed by his resentment of youth. As a stage designer, Chaney is known for his realism; his first Broadway set was for *The Old Maid*, a Pulitzer Prize winner. English-born van Druten studied law in London, became a solicitor, lectured on law in a Welsh university. While lecturing, he wrote his first hit, *Young Woodley*. Alfred de Liagre, junior, came to the theatre circuitously via Wall Street. As a producer, he runs to farce and comedy, like *The Voice of the Turtle*, the runaway hit written and directed by van Druten, with sets by Chaney.

. . . . Raymond Massey, star; Donald Ogden Stewart, author... all of "How I Wonder"

Report on the British

The London Bureau Chief of the New York Times *writes of the present crisis in Britain, reminds us of Britain's greatest intangible asset—the British character*

BY HERBERT L. MATTHEWS

For Britain it is going to be a cold and cheerless winter. However one looks at it, hard times lie ahead in the coming months—more austerity, fewer houses, less clothes, a lower standard of living. And yet one can not doubt the ability of the British to take it. To tell them they are beaten now would be as much a waste of breath as it was in 1940 and 1941. These are not an easy people to beat.

Next to the United States, Great Britain has made greater progress in peace-time production than any other country. An impressive recovery has been made in many lines since the February fuel crisis. National income is higher than in 1938; so are steel production, railway traffic, consumption of electricity. There is a wider distribution of wealth now and a minimum of black markets.

Britain is still the world's greatest importer of raw materials and foodstuffs. She is still the second greatest trader in the world. Her strategic and political importance is enormous. She is a bulwark of democracy in a world where democracies are fighting for survival.

Americans have often been misled into believing that British Socialism has something in common with Russian Communism. It hasn't. The experiment being tried here—and whatever one thinks of its possibilities none can question that it is a noble experiment—is to achieve socialism with democracy. The Government's nationalization program has little to do with the present crisis. Nevertheless, it has the political effect of dividing the country in this new Battle of Britain. In the first, the nation was united.

Herbert Morrison, Britain's chunky, dynamic Lord President of the Council, in the speech he made to the House of Commons on July 8th, sounded the alarm for all to hear. He said that the clock would strike 12 this autumn. Four weeks later, before Parliament adjourned for the summer, Prime Minister Clement Attlee announced the measures that his Government intended to take to meet the crisis: decreases in the imports of food, timber, gasoline, movies, luxury consumer goods; increases in the home production of food, in the output of coal and steel; limited direction of labour; reduction of the armed forces. On September 1st it was announced that by October there would be no further imports of food from the United States. On September 12th Sir Stafford Cripps announced that manpower and raw materials formerly used in the manufacture of goods for home consumption would now be re-allocated to increase production for exports by one third.

But the storm clouds are still coming ominously on; the hands of the clock are moving inexorably toward midnight. The crisis is inevitable. The whole question is how well the Government and British people will meet it.

The form the crisis has taken is as clear as it is frightening. In the background is a progressive weakening of British economy due to pre-war slackness, war exhaustion, the disappearance of overseas assets, shortage of manpower, shortage of materials, inability to rebuild, modernize, and re-equip industry. The list could be extended, but these factors were enough to bring on a temporary collapse last February when a dreadfully severe winter spell paralyzed transport and brought to a head an already acute fuel shortage.

That caused a set-back from which Britain has not yet entirely recovered. On July 15th, it became necessary under the terms of the American Loan Agreement to make sterling convertible for current accounts, thus putting a further severe drain on Britain's slender dollar resources. On August 20th, however, Hugh Dalton, the Chancellor of the Exchequer, had to announce that sterling was no longer convertible.

Meanwhile, other factors had been piling up. The rise in American prices reduced the value of the $3,750,000,000 loan by more than a billion dollars. Instead of lasting five years, the whole loan, except for a small balance which was frozen, is now gone.

The idea was that the loan would tide Britain over until production for exports could more or less balance imports. The heart of British economic policy is and has been to import large and regular supplies of primary commodities and export manufactured goods and services. Instead of approaching a balance, the trade deficit has been growing until this year it will exceed the enormous total of £700,000,000. "We can not go on indefinitely importing what we can not afford to pay for," Morrison said.

That warning is well worth keeping in mind, for it points to the very seat of Britain's economic disease. After all, an adverse balance means that men, businesses, and Government are spending more than they earn.

However, it is only fair to remember that Britain's dilemma is partly beyond her control. The calculations made by Washington at the time of the American Loan negotiations in the autumn of 1945 have gone all askew. Prices kept rising; European production has been recovering far more slowly than hoped; a world-wide exchange-finance crisis due to shortage of dollars is well upon us; multi-lateral world trade has thus far proved an American dream and a British nightmare. The inadequate coal target *(Continued on page 133)*

"My sleep grew shy of me"

The author of Boston Adventure *and* The Mountain Lion *writes in her poetic prose of the struggle to find sleep and the* inner mansion *in which it dwells*

BY JEAN STAFFORD

ONCE as calm and willing as a tame dove, my sleep grew shy of me and then, night by night, grew wilder until at last it was transformed utterly into a queer, aloof, and unfamiliar creature that would not come to me for anything. I was offered many kinds of salt to sprinkle on its tail: hot milk and rum, a daily walk of seven miles, sodium amytol, an elixir of seconal, a balsam pillow, detective novels, charity knitting for the destitute of Greece, something to eat in the middle of the night. As if it really were a bird that had escaped its cage, I was advised to seek it in the south where the heat would make me torpid, in the mountains where the air was rarefied, at the seashore where the sound of the tides would charm the deserter back to me.

In these days and endless nights, whenever I could force myself to pause in my harried hunt for sleep, I used to read *The Interior Castle* of St. Teresa of Avila, in which I found laid bare the anatomy of my melancholy but, as well, a prospectus of my repose. For St. Teresa imagined that the soul progressed through seven varied mansions before it finally entered the innermost stronghold, an asylum of absolute peace, a flower-filled world filled with sun. And now that my insomnia has passed, I have liked to borrow her divine figure in my profane reflections and similarly to see myself moving at a snail's pace from the exterior wasteland where I kept a violent vigil to the safe place where now I sleep.

In the First Mansion where I stayed the longest and in the greatest solitude, I was beleaguered by my own faculties which, incensed with their fatigue, had become fanciful and inaccurate so that the innocent noises I heard through my windows and my walls at night became instruments of darkness that had been deliberately turned against the very principles of my life. I had no way of knowing, since one lacks wisdom in the First Mansion, that my own stewards had disordered my house, and I believed, on the contrary, that I would sleep if it were not for the man next door who coughed, for the courtyard cats who hideously howled, the sudden planes, the radios and telephones and vocal babies. I came even to persuade myself that I could hear the subway far below me incessantly worming through its echoing tunnels. Half mad with anger at the noises and at the imperfect darkness of the city (night seemed never to fall but only to come as a damp and incomplete effacement of the day and the livid chemical sky made me uneasy), I would try the country for a week, but the silence only made me the more alert, and it inspired me to a turbulent passion of envy of all the sleepers in the darkened houses. I listened to the distant church clocks and the indefatigable cricket, and presently I heard the silly, rowdy birds. Just as the soul, according to St. Teresa, is so distracted by the reptiles and the wild beasts and the other vassals of the devil that it can not see the castle and its clear wellspring, so, eventually, I could not even recollect what sleep was like. I was glad, always, when the morning came because since there is no moral obligation to sleep by day, I could easily pretend to be alive like other people and if I passed these hours in arid apathy, I was not, anyhow plagued by the hobgoblins of the frenzied nights.

For some months I could do no more than stare fixedly at Teresa's image of myself, all livid and unlovable, in this unkind vestibule, and the words she used to describe the later mansions and the castle were only words, having for me no representation in experience. Even if I could see the way, I thought, I would be too tired to take it; I could not lift a finger to stop this lunatic continuum. And still, because I read the saint's exclamations over and over again as if I were getting by heart a lesson that I did not wholly understand but sensed its great importance, she exhorted me at last to take pity on myself. She said that after a season in this First Mansion, the soul was swollen like a body stung by a viper and if it were to be healed and to be made sightly again, it required much consolation and much care. It was easy enough to accept the term "sickness" figuratively; "heartsickness," "lovesickness," "homesickness" are universal afflictions and one lives through them and is not ashamed of them; although they seem archaic and literary, one knows very well what the humours are. And it was my ambition, once I had tentatively accepted the notion that I was "ill," to let the illness run its course as I had known those other kinds to do. It is only when one has a fever or a rash or a visceral pain that one applies to a physician. Sometimes it did occur to me, in spasms of despair, to call upon a psychiatrist, but this seemed a foolish waste; the medical vocabulary could only approximately describe what the moral vocabulary named precisely and I believed that I was an invalid because I was "weak" or "self-indulgent" or "juvenile." And thus, snarling and humiliated, I sat in judgment against myself as if to endure were the only honourable way.

At some short, wise moment I learned from my saint that the very aspect of my reasoning that had seemed the most upright was, in truth, the most criminal: I learned that it is as base to treat oneself unkindly as it is to be vainglorious, as brutal to castigate oneself for "weakness" as it is contemptible to applaud one's strength. This upheaval of my whole moral edifice made it *(Continued on page 171)*

RAWLINGS

The skirt sets the pace for the whole costume. Here, the skirt is day length, the material is lavish (silver brocade on silk satin), the blouse an "elegant little nothing" of black silk jersey. Made to order by Arthur Falkenstein for *MRS. JOHN RAWLINGS* (photographed above), whose sketches you see on the following pages, and who is a confirmed exponent of the separate skirt way of dressing. Her sandals, of violin strings and black satin, by Ferragamo; Saks Fifth.

A

B

1

Skirts plus:

13 important skirts of the season, plus some ideas:

what to wear with them.

C

The formula was never better than now—now, when the skirt marks the fashion change—to begin with a skirt, add changeable units; end with a costume—plus. A. Skirt plus stole, at home. Royal blue worsted jersey. Full skirt, $15. Stole, $5. Blouse, $9. Bonwit Teller. B. Short taffeta skirt plus bare-back bodice for evening. Wear them with slippers and stockings dyed the same. C. Skirt plus muff, fragile top for late-day. The costume: rayon satin; lace and net; $125. B. Weinstein. D. Skirt plus lace blouse; evening. Navy rayon satin skirt, about $120. Lace top, $60. Hattie Carnegie.

SKETCHES ON THIS AND THE NEXT TWO PAGES

BY BABS RAWLINGS

D

2

Skirts plus:

A

B

C

D

A. With your own shawl: a rayon crêpe dinner skirt, $35; blouse, $35. By Florence Gainor. Lord & Taylor. B. Five o'clock meeting: Irish linen waist, $30. Flaring skirt of black velveteen, $35. By Tina Leser. Jay Thorpe. C. Fur skirt—as luxe as a skirt can be—of Russian broadtail; yards of shawl to match. Esther Dorothy. D. To wear with a long skirt, and gold chains. A gilt-struck black wool shirt by Arpad, $33. Lord & Taylor. E. A fling for your own stole: huge-checked wool skirt, $13. Brown wool jersey shirt, $8. By Cabana; Russeks.

E

3

Skirts plus:

H

F

G

I

F. Felt skirt shaped like an inverted champagne glass, $20. Wool jersey top, $10. By Toni Owen. At Altman. G. For country dinner at home (with the warmth of your own stole), skirt of wool plaid with fringed hem, $35. Wool jersey top, $18. By Tina Leser. Saks Fifth. H. Striped rayon satin damask skirt plus a square-cut bodice. Together, $125. By Tina Leser; Henri Bendel. I. And finally, to sum up the idea of making your own mix—two tiers of black net are caught on a wide-ribboned waistband; further detailed for dinner-theatre.

Decorators' notes

On this and the following six pages are new ideas on colour schemes; new uses for new wallpapers; ideas and tables for double-duty dining rooms.

RIGHT: AN ARMCHAIR COVERED IN SUN-YELLOW RAW SILK. ON THE PALE BIRCH CABINET, A PAIR OF ANTIQUE CHINESE VASES; ON THE WALL ABOVE, "COVES AND CLIFFS OF BRITTANY" BY GAUGUIN.

Contemporary elegance

THE LIVING ROOM OF MR. AND MRS. FERNAND LEVAL'S NEW YORK APARTMENT, DESIGNED BY ROBSJOHN-GIBBINGS—ITS EMPHASIS ON GRÈGE AND YELLOW.

THE distinction of Mr. and Mrs. Leval's living room is in four keys—space, proportion, accent, and studied repetition of a monotone in different textures. Accents of sun yellow, hot as sun on sand, melt the grège monotone. Filmy curtains repeat without interruption the muted grège of the walls. The rug, banquette, and quilted satin-covered sofa repeat the colour theme. The wooden frames of the chairs, of standing lamps, and tables are of palest birch, repeated with added emphasis in the bold vertical panels of the fireplace. This contemporary *mise-en-scène* stresses a look that is unruffled and understated. There is never a bustle of bibelots. On bleached wooden tables, a Tang horse, rare Chinoiserie; on the mantelpiece, a fifteenth-century German Madonna of carved wood, painted black and gold. And hanging almost casually around this serenely cool room is the Levals' fine collection of Impressionist paintings—by Renoir, Boudin, Monet, Pissarro, Gauguin, and Sisley.

RIGHT: A FIFTEENTH-CENTURY MADONNA OF PAINTED WOOD DRAMATIZES THE SIMPLICITY OF A FIREPLACE PANELLED IN BROAD FINGERS OF BLEACHED BIRCH; BIRCH-BASED LAMPS.

LEFT: OVER THE GRÈGE, GEOMETRIC-SHAPED BANQUETTE, BOUDIN'S PAINTING, "THE ESTUARY AT LOW TIDE"; ABOVE THE BRIDGE TABLE, PISSARRO'S "ROAD FROM PONTOISE TO OISNY."

HAANEL CASSIDY

Decorators' notes *(Continued)*

CIRCULAR TABLE, LOWER THAN USUAL DINING HEIGHT, SEATS TEN; RED RUG, FLAMINGO-PINK ACCENTS.

A SQUARE EXTENSION TABLE—ITS THREE FEET PULL OUT TO SIX; IN A PUMPKIN, BLACK, AND WHITE ROOM.

SKETCHES BY HEILEMANN

AT PRINCE AND PRINCESS DJORDJADZE'S: BLACK GLASS-TOPPED TABLE, ANTIQUE CHAIRS, A GLASS SCREEN.

AMSTER'S ROUND TABLE STRETCHES; CONSOLE ACTS AS SIDEBOARD

The living-dining room

The dining room has had enough of its life apart. More and more the trend today is toward a living-dining room. One room to take the place of two; or, if space is not at a premium, the dining room is planned for a double-life—to eat in and to act as a second living room. For the latter, Prince and Princess Djordjadze line their dining-room wall with books, add a huge sofa. Or, when one room takes the place of two, as in Mr. and Mrs. Elwood Whitney's apartment, a pair of console tables pull out from the wall to meet and seat eight. As for that old-fashioned round library table: decorator James Amster cuts it in half, fits it with two leaves to give diners space. (More on Living-Dining Rooms on page 200.)

Ideas in colour

The play—on colour—is the thing, according to the three well-known decorators who designed the living-dining rooms seen on the facing page. Against slate-grey walls and curtains, George Stacey uses the staccato of hot colour—flamingo-pink chairs set on a ruby-red carpet. William Baldwin, of Ruby Ross Wood's, built a frankly modern room around his palette of pumpkin yellow, seeded with black and white. Against pumpkin walls, the cool accent of black-and-white patterned chintz curtains, a banquette covered in the same fabric; the natural-coloured bamboo chairs given sobriety by black cushions. More formalized, the dining room of Colonel Walter Pew's New York apartment was designed by William Pahlmann. On pale turquoise walls, pink *trompe l'œil* festoons; scarlet curtains; a lapis blue table.

TWIN CONSOLE TABLES IN AN APARTMENT BY KELLY AND SCOVILLE.

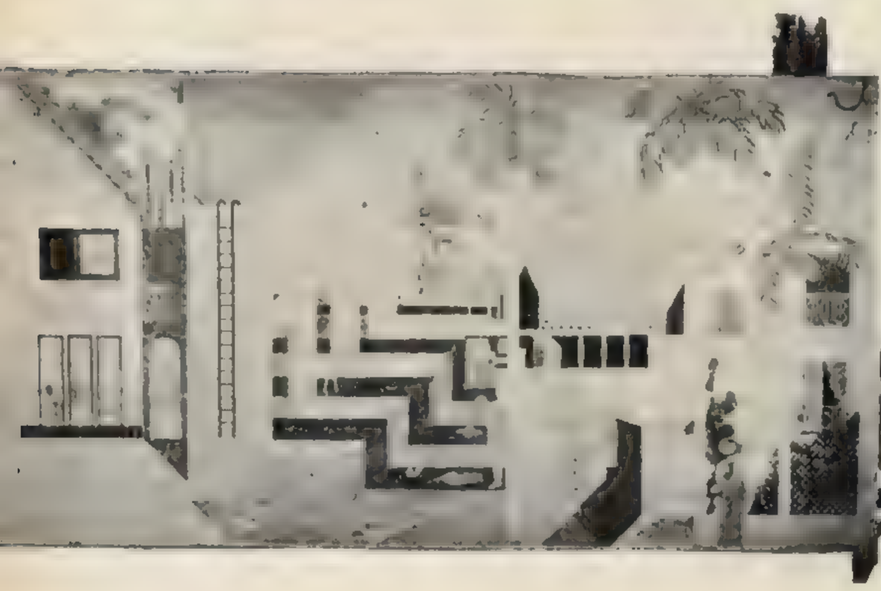
LEFT: A *TROMPE L'ŒIL* STOVE PAINTED ON THE WALL. OPEN-FACED CUPBOARDS FILLED WITH WHITE AND GOLD PLATES.

Wallpaper, unlimited

A sketchbook of wallpapers, new ways of using them

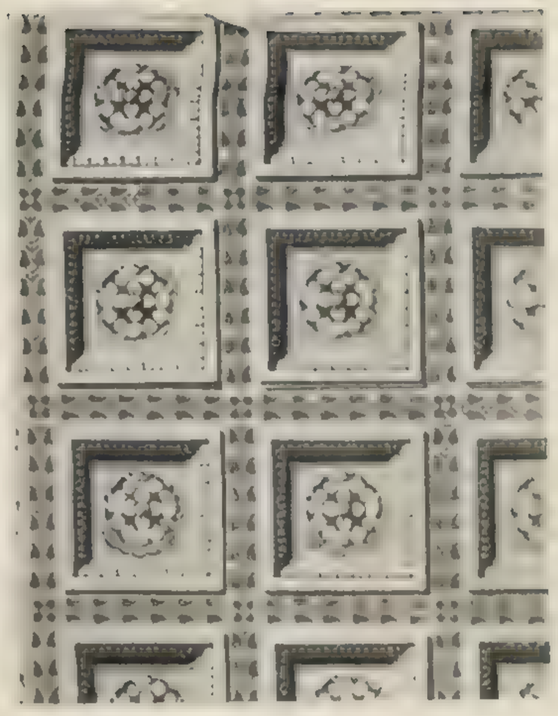
ARCHITECTURAL

For the entrance hall of an apartment or a small house: cornices, balustrades and columns printed creamy beige, or white wallpaper accenting a stylized pastoral—roses and birds handlocked on an olive or French blue ground. The semi-scenic pattern, called "Revillon Roses," and the architectural *trompe l'œil* come from Nancy McClelland; they can be cleaned with a damp cloth; their cost is low compared to their full-scale effect.

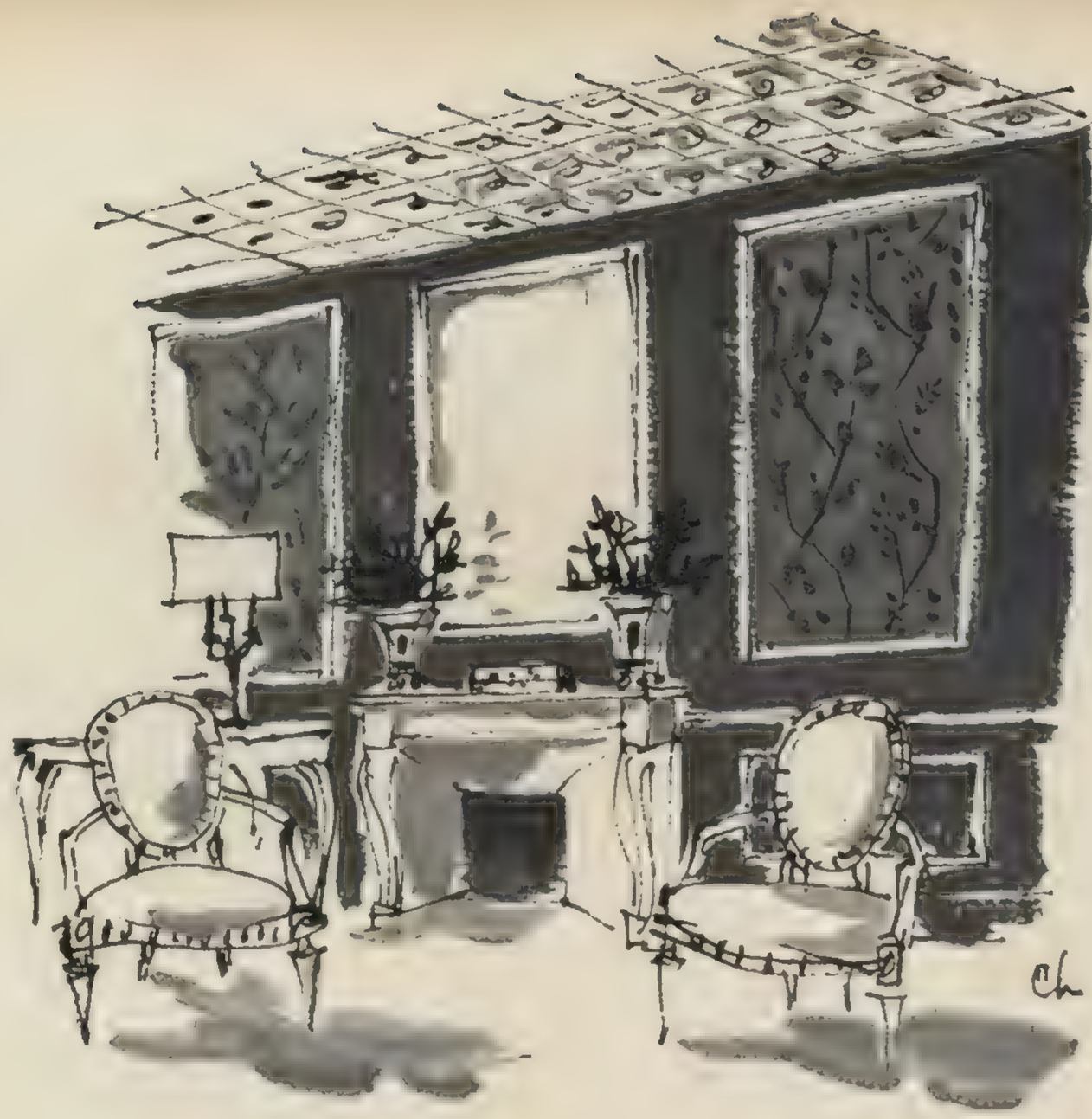


PERSPECTIVE

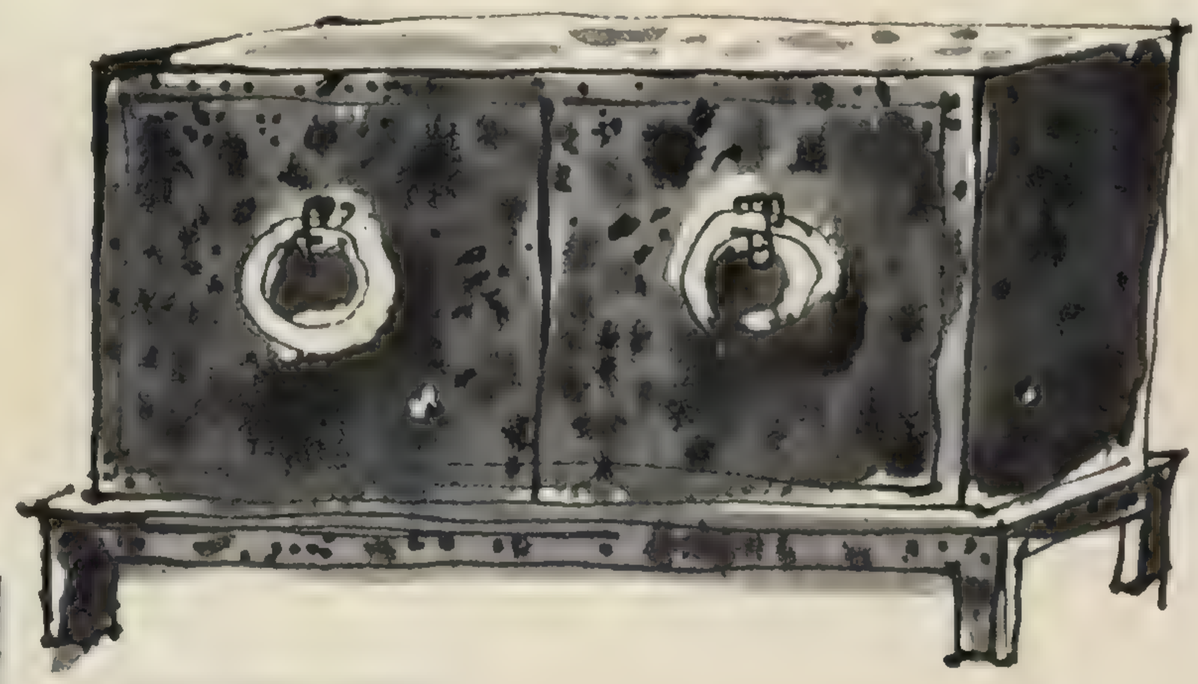
To make a room seem longer and wider, neo-romantic perspectives in a modern idiom; the illustration is a single wall panel, reproduced by blue-print process, available in brown, russet, and blue with white tracings, or vice versa. This design, by Ilonka Karasz for Katzenbach and Warren, is called "Elevation." It is waterfast and colourfast, except for the blue which fades, but only slightly, in strong sunlight.



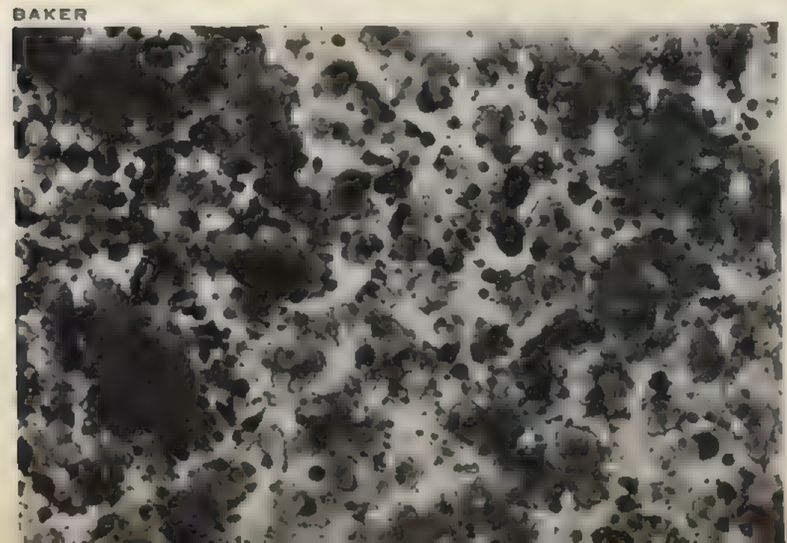
BOISERIE
Trompe l'œil ceiling papered to look like carved wood; in this dining room the solid-coloured walls are broken up by paper moulding, framing scenic paper panels. On a grey or blue ground, roses, birds, and pineapples. This is a copy of an antique French paper. It is called "Ananas" at Nancy McClelland.



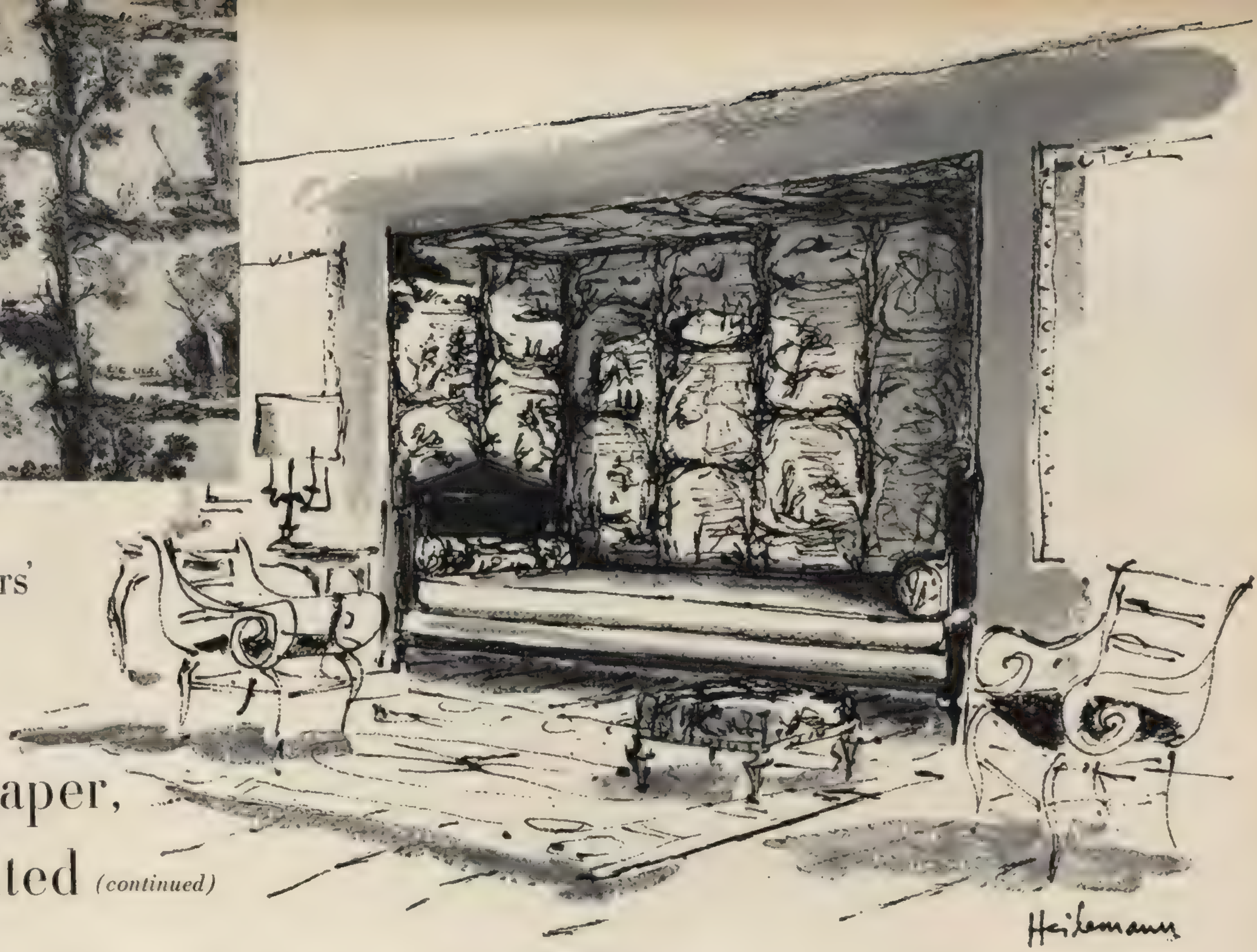
TWO IN ONE
In a dormer room, the overscaled "Jack in the Pulpit" from Thibaut, a vivid green plant with red berries flowering up one wall against a ground of lacy ferns on white. The fern motif is picked up in a companion paper; is used to cover the remaining walls and ceiling, effectively erasing the uneven angles. Wallpaper is not only a gay but a talented deceiver, able to correct faulty proportions, raise ceilings by illusion, make walls seem to recede, add width and length.



BAKER



TREASURE CHEST
A wooden chest covered with "Tortoise Shell" paper from Laverne. A coating of baked plastic makes it waterproof, protects it from stains and tears, practical for covering furniture as well as walls.



Decorators' notes

Wallpaper, unlimited *(continued)*

TURNABOUT

A white toile, patterned in black with eight Jean Pillament engravings framed in stylized feathering of branches, is used as wallpaper. One idea for its use: cover a bedroom niche, the head and footboards, and the bolsters. Patterson Fabrics also has this in the full range of conventional toile colours—blue, green, or red, on off-white.

PERSIENNES

A *trompe l'œil* paper called "Slats" gives the illusion of shutters with sunlight filtering through. Used to panel a screen, the paper is compatible with period and modern rooms alike; designed by Victor Proetz for Katzenbach and Warren on a pastel background, it assumes greater formality with gold tracings on a silver field.

BAKER

The satin jacket-dress

VOGUE DESIGNS FOR DRESSMAKING . . . *To make or have made, a column of black. Half its length: a slender jacket, sheath cover for the slip-strapped bodice. Half its length: a tube skirt to your ankles, slit up the front. Design No. 377. (Back views, sizes: p.190.)*

BACKGROUND: *a wall of smoked antique mirror, squared like a huge chessboard, the men, four ancient Chinese wood figures. Photographed in Col. Walter Pew's apartment, which has been newly decorated by William Pahlmann.*

BALKIN

The Red Mount

A former member of the Indian Civil Service, who for twenty-one years was stationed in Burma, writes of a mystic moment on "the scented mountain." He is the author of a new book, Foreign Mud

BY MAURICE COLLIS

THE Orient has been deflowered of its marvels. Our armies have marched there so much; our men have suffered such bitter things; our explosives have shattered it. Even the isle I am about to speak of was overrun in the struggle. I knew it twenty-seven years ago, when, despite the assault of commerce and the telegraph, some corners of the East were still inviolate.

If you follow the 19th parallel of latitude through Mexico City and Hawaii and continue on, you reach Siam and, passing through Burma to Arakan, will find the island of Manaung lying upon that coast. It will be marked Cheduba on the map, for that is its Indian name, which was adopted when the British first came there in 1825. Its shape is circular, and its diameter twenty miles. First is a plain that grows a rice, small of grain and of subtle smell, which is considered a luxury by those who can distinguish the hundred tastes of rices. Beyond the plain is rolling ground and woods, and among them a hill, Taung-ni, the Red Mount, which is the theme of this fragment of memory.

At the time of which I write, Manaung was within my jurisdiction. I was a member of that body, now passed into history, whose duty it was to administer the Indian empire. Each province—in this case Burma—was divided into districts—and in charge of each district was an Englishman who had received the most advanced academic education which his country afforded. How strange it was to go from Oxford or Cambridge into that loneliness! On first coming out or, later, on returning from leave in London or Paris, it was as if a curtain were let down between you and life.

The capital of the district in which Manaung was situated had the name Kyank-pyu, White Stones, a little port of mat and wooden dwellings, with a government office and my house by a beach of white shingle. As no English people lived there, except one old man who had not been in England since his youth, the recreations which enliven existence in eastern ports—games, cards, dances and the like—did not exist and you were thrown back upon your own resources. A good education, however, is a mine into which you can delve. There is reading, and there is also writing. I used to write poetry by my open window, as the wind sighed through the spikes of the casuarina trees, called also beefwood trees, for their timber is the colour of raw beef; both in outward appearance and by reason of their sighing they resemble firs, though altogether of a different genus. I can hear their moaning still; it was all that is forlorn.

Being able to enter the world of poetry, my sight was strengthened, as were all my senses, and I could see, hear, and smell better than before. My mood set me longing for country marvels; in so remote a place there must be strange things hid. Official duties were very light, and as one of them was to tour my jurisdiction, I was able to go deep into the countryside. Such a tour took me in the month of February to Manaung, which was fifty miles down the coast. I had not heard of its Red Mount; I had heard nothing of Manaung except a rumour of beauty.

The approach on the eastern side was through mangrove, but once beyond that blue-green lattice I found myself by a village in stubble fields, on which were grazing small black cattle. A resthouse for travellers was on rising ground. Into this I moved with my servants and clerk. As is usual at that season, the weather was bright, dry, and cool.

It was the custom in those lands for notables to call when the head of a district arrived on visit. Next morning the headmen of the neighbouring villages came one by one and sat on the verandah. Such people are quick to detect a mood: I did not seem as bent on checking their registers as an official usually was. They became more easy and began to talk at large. In their talk was mention of the Red Mount.

"What of that mount?" I asked, catching at the word.

"It is scented," they replied.

I was much charmed by this and asked them to be plainer.

"The mount is scented," they said, "but not by visible means, for it is a grassy hill without blossoming trees or trace of flowers. A spirit has descended there and the sweet smell is its emanation."

This was more than I had *(Continued on page 174)*

Pale brocade and pearls

DESIGNS FOR DRESSMAKING *(opposite). A wonderful way to look for evening. A two-piece dress for dinner, new because it is made of palest brocade; new because a deeply carved, shoulder-bare neck pairs with long sleeves, with a narrow skirt only a little longer than day-length. Vogue Couturier Design No. 395, here in Hafner rayon satin brocade. Pearl bead earrings, necklaces by Trifari. Altman; I. Magnin. Photographed in Col. Walter Pew's apartment, a blend of dark walls, gold-and-blue curtains, lemony upholstery.*

BALKIN

To the waist: to show a notable skirt — little fur jacket, sloping shawl-collared, shaped down and cumberless as a toreador's. Jacket of Russian broadtail, velvet bicorne, made-to-order at Henri Bendel. Gold and garnet earrings. Le Petit Musée.

Fur bodices for important skirts

Above the waist: shaped to the ribs to reach a cummerbound beltline, balance a wide, pleated skirt. Dart-closed jacket of grey Persian lamb, lined in green broadcloth; Julio Laffitte design. Velours hat by Tatiana du Plessix. Both at Saks Fifth.

MRS. ROBERT HOWARD,

who was Andrea Leeds on the screen, wears a dress of black wool jersey, its skirt accordion pleated. By Pat Premo. $40. A white flannel shortcoat. By Rosenblum of California. $35. Both at J. W. Robinson.

MISS JESSICA TANDY,

British film and stage star, is in private life Mrs. Hume Cronyn. Above, she wears a dress of wine-red Wyner wool jersey, the top white striped red. By Pat Premo. $50. Neiman-Marcus. Below, a culotte costume; white, red, and blue Tattersall checked rayon. By Joseph Zukin. $25. At The Broadway.

In California...

Here, five handsome young women, talented in public and private life, wear six California designs: clothes which have a special aptness in-and-near the outdoors; are marked "Pricetag Anonymous."

MISS GINGER ROGERS

is Mrs. John Briggs off the screen; is now on the screen in It Had to Be You. *She wears a two-part bright coral: pleated skirt, classic shirt. By Koret of California in rayon and wool. $18. Bloomingdale's.*

MRS. WILLIS E. HUNT, JUNIOR

lives in Beverly Hills; here, wears a beige flannel dress, by Marjorie Montgomery. $28, Peck & Peck.

MISS MARY ELIZABETH HENSEL,

daughter of Mrs. Emil Richard Hensel and the late Mr. Hensel, of St. Louis, wears wool jersey for dining at home. Navy blouse, $8; red, white, navy skirt, $23; by Marjorie Montgomery. Kaufmann's.

GEORGE PLATT LYNES

Tweeds:
town-and-country convertibles

These new tweeds are a little like an ideal wife: they go smiling from market to matinée, are pretty and flattering, but have (carefully concealed) all the old virtues of the practical and the versatile. On these two pages: this new kind of tweeds—flattering as broadcloth, wear-everywhere clothes, important in every wardrobe.

Opposite: "Neo-classic" suit; new lines at hip, collar, cuff. Of beige-and-white wool tweed. $80. By Adler & Adler. Henri Bendel; Chas. A. Stevens; The Dayton Co. *Above, left:* Reefer, feminized version. New lines: nipped-in waist, flared skirt. Of hound's-tooth check, purple-beige. About $85. *Above:* Greatcoat of brown wool tweed. $110. Both, by Brigance, at Lord & Taylor; Garfinckel's; Bonwit Teller, Phila. Wear them with mink and a jewel in town, or, straight, in the country.

Ladies' choice *The three ladies photographed here chose the fashions they are wearing, for reasons compounded of personal taste, suitability to a way of life. Their choices have the added charm of minor prices.*

MRS. ROBERT BARBOUR COOKE (left)

whose husband is a crack sports writer for the New York *Herald Tribune,* has two young sons; lives in New York; chooses this dress for its total new look—high-points: the taut midriff; full, long skirt, collar-to-change. Chooses it, too, for its stamina. Claire McCardell design in Miron worsted wool, checked tan, brown, white. $50. Lord & Taylor.

MISS CATHERINE B. MURRAY

is a Vogue Junior editor, spends many week ends in the country, much of her time there out-of-doors. She chooses this coat for its light silvery fur, its fire-bright lining (good counterparts for her blondness); chooses it for its city-country versatility. Of Northern muskrat, with wool insulation. $395, tax included. A Jeune Couture by Esther Dorothy.

FRANCES MCLAUGHLIN

MRS. JOSEPH J. THORNDIKE, JUNIOR, whose husband is Managing Editor of *Life* magazine, lives in Westport, Connecticut; has two young sons under five. For parties at home and in town, she chooses this dress; likes it for its colour—a bright whole splash of apple green; likes the precise lines of its small neat bodice and ankle-circling skirt. Dress designed by Filcol in rayon-and-cotton faille. About $35. At Saks Fifth Avenue; Halle Bros.; Thalhimer's.

Young ladies' choice *A quartet of pretty young ladies*

choose these clothes for themselves; designed in junior sizes, with an eye on young purses.

FRANCES MCLAUGHLIN

MISS MELISSA WESTON,

daughter of Mr. and Mrs. Herbert Weston, is one of this year's prettiest débutantes. She chooses this dress for its dancing abilities; likes its soft total red with her own Dresden colouring. The dress is strapless, ankle-length; its fichu, to tie as you wish, is fired with bright-coloured paillettes. Rayon net and lace. About $55. Bonwit Teller; I. Magnin; Frost Bros.

MISS AUDREY CAREY (left),

daughter of Mrs. Eliot Rogers and Mr. Walter L. Carey. She chooses this suit for its new brim-full skirt, little jacket; its staunch day-into-dusk corduroy; wears it after five with white gloves, satin opera pumps, strands of pearl beads. The forest green suit, $25. At Altman.

MRS. JOHN P. MARQUAND, JUNIOR (below),

who was Rita Kip, lives in New York, is the daughter-in-law of the famous novelist. She chooses this dress—skirt of leopard-printed cotton, velveteen top. $26. Altman.

MRS. SOLON KELLEY (above)

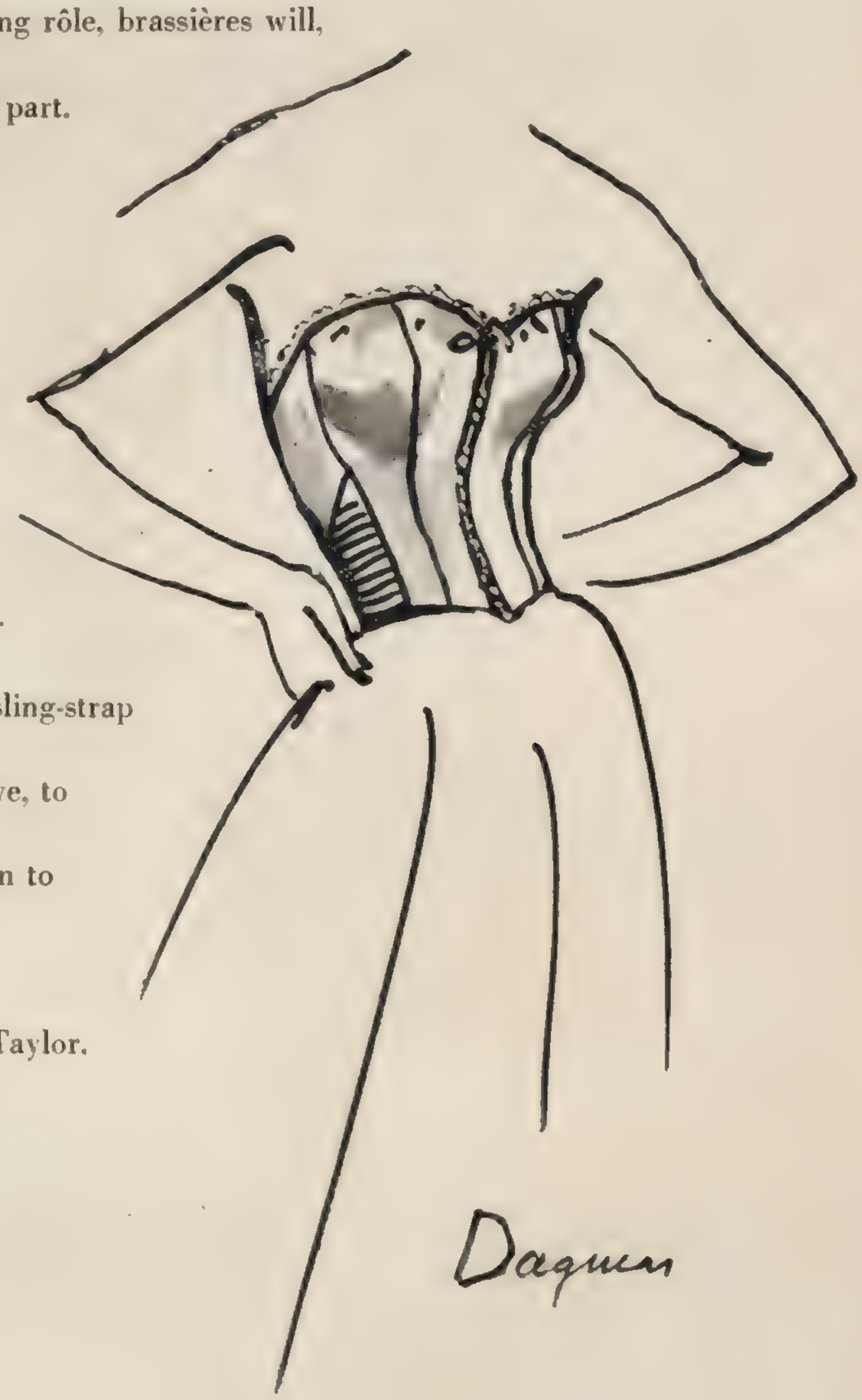
is the former Elinor Brisbane, whose father was the noted editor, Arthur Brisbane. She chooses this dress for dinner at home; likes its shirtwaist look, its one-piece simpleness. Black full skirt, white bodice with tucks in front, rhinestone studs; of rayon taffeta. $35. Jane Engel.

Two new designs

in brassières *One total change*

in pattern theory; one new approach to the bodice fastener.

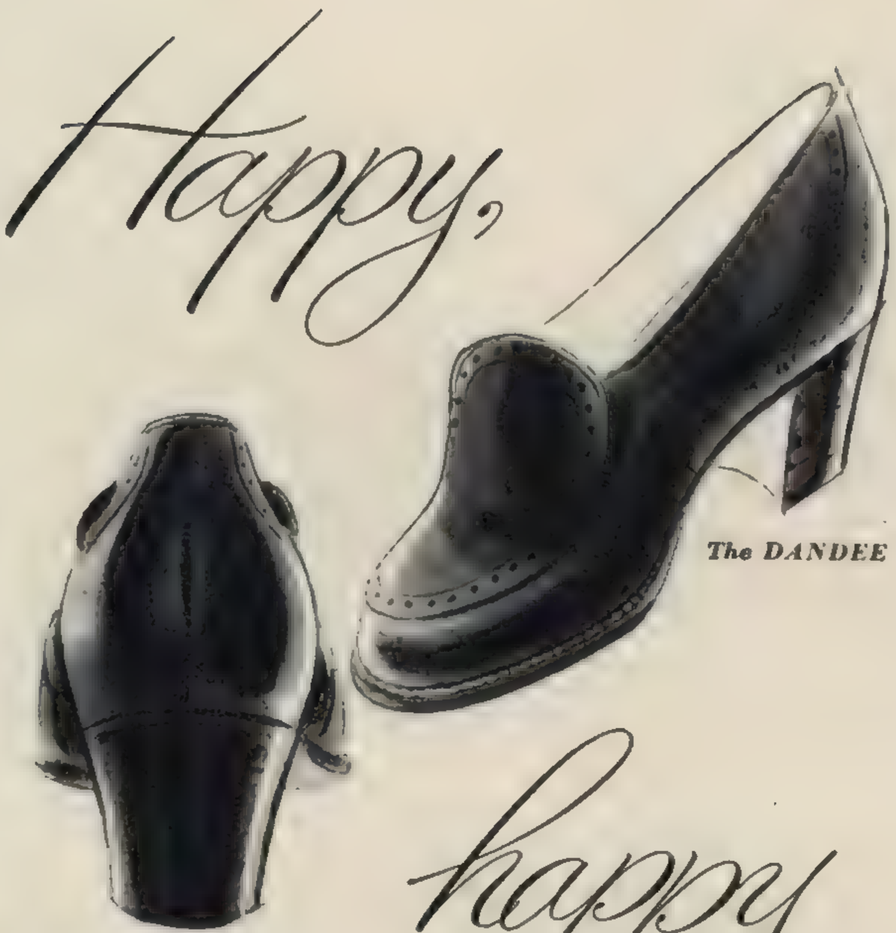
Made only to play a supporting rôle, brassières will, very often, overplay the part. Now, Maiden Form (*left*) makes an entirely new brassière that divides authority over your shape between it *and* you. The idea is one of counterbalance, individualized; of one sling-strap below your breast, nylon net above, to make the uplift high in proportion to the weight of you. "Counterpoint" design; rayon satin with nylon marquisette. $2, Lord & Taylor.



Right: Madame Adrienne's rounded bodice brassière. Feather boning, waist-level gores make it a gentle waist-liner, too. And the flat Talon slide fastener is transplanted at last, from back to accessible front. Rayon satin trimmed with Valenciennes lace. $15. Saks Fifth Ave.

Daguin

Happy, happy mediums!



The DANDEE

The RANGER

The SURREY

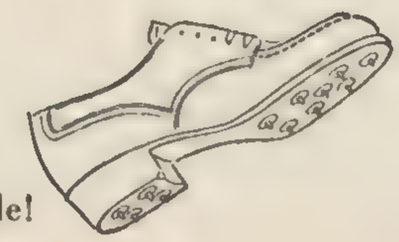
HAPPY the foot shod in one of these Arnold classics! Their ever-popular medium heels, plus their arch-cradling Glove-Grip fit, mean smart, carefree stepping all the livelong day. *Authentically* styled to highlight your Fall finery. M. N. Arnold Shoe Company, Dept. V-10, South Weymouth 90, Massachusetts.

The DANDEE — *Well-bred walking pump in striking good style. Choose tan or black calfskin.*

The RANGER — *Wear-with-everything shoe in rich bucko spiced with calfskin trim. Brown with tan, all black. Also in calfskin, black and tan.*

The SURREY — *A jaunty fashion for your tailored tweeds and suits. Soft calfskin in mellow tan or black.*

Arnold Authentics for golf are now available!



ARNOLD *Authentics*

"IF IT ISN'T AN ARNOLD . . . IT ISN'T AUTHENTIC"

Most of life's luxuries
come high . . .
but anyone can afford
MARLBORO
America's Luxury Cigarette

Plain Ends
Ivory Tips
Beauty Tips (red)

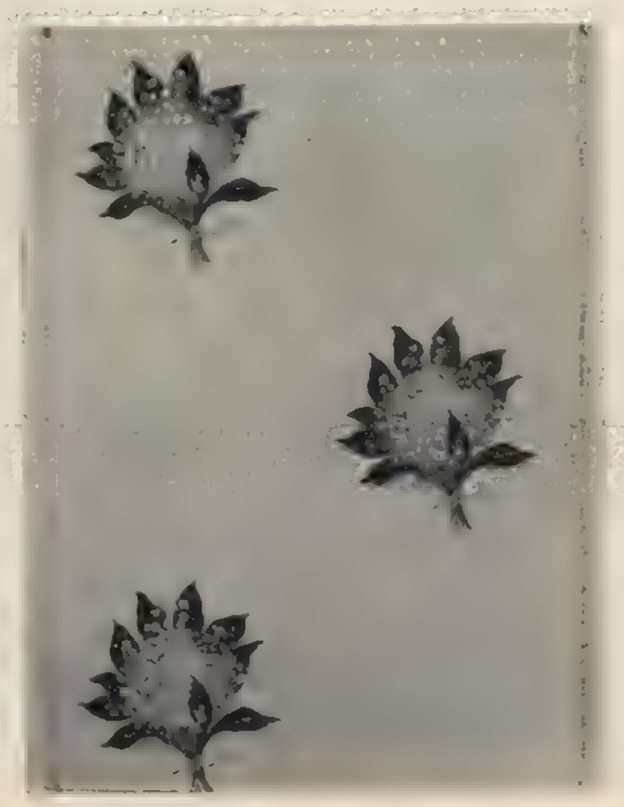
Merely a Penny or Two More

WALLPAPERS, UNLIMITED

(Continued from page 146)

COUNTRY SCENE

Stylized red houses and trees over three shades of grey striping cover one wall; each of the other three walls repeats one of the basic greys; also comes in greens with gold. Called, "Middle of the Road"; designed by Frank Eckenroth for Katzenbach and Warren.



NOSTALGIA

Decorous as a grey dove, garlanded with prim flowers and leaves, on a pale ground; this paper, called "Muguet," is French, hand-blocked. Margaret Owen.

Distinguished by Achievement

Mr. Lyle F. O'Rourke, prominent Washington, D.C., lawyer and a former president of the Washington Junior Chamber of Commerce.

All over America, Lebow Clothes are worn by men who are distinguished by achievement

Just a Few of the Stores where Lebow Clothes are sold:

LEWIS & THOS. SALTZ, INC. *Washington*
BOYD'S *St. Louis*
THE LARKEY CO. *Newark*
SAKOWITZ BROS. *Houston*
GODCHAUX'S *New Orleans*
RICH'S *Atlanta*
F & R LAZARUS CO. *Columbus*
DANIELS & FISHER'S *Denver*
ROTHCHILD'S *Kansas City & Oklahoma City*
BULLOCK'S WILSHIRE *Los Angeles*

Williams

Soft-spoken bag, subtly draped in rich black broadcloth . . . quiet in its faultless taste, obviously well bred, well made in the Williams manner.

At leading stores. About $30.*

Albert C. Williams Co., Inc.
302 5th Avenue • New York

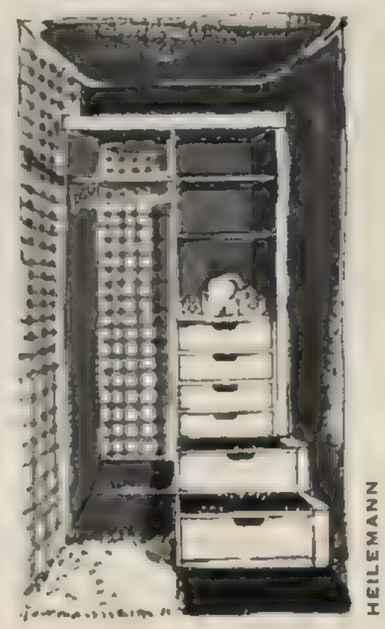
A Williams
Signed Original

* Subject to Fed. Tax

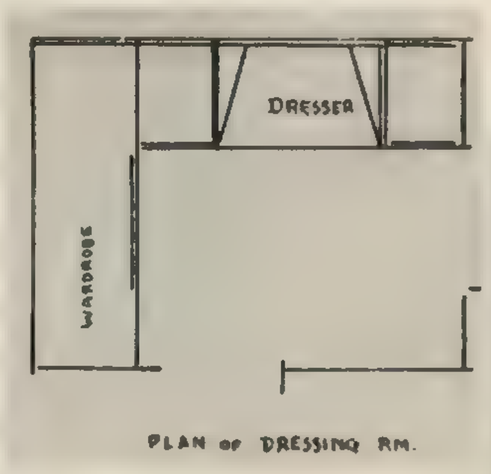
CLOSET IDEAS

Merry-go-round closet with clothes hangers, a place for hats and purses, a base for shoes. Hoffman and Heidrich.

Lowest of six drawers masquerades as stairs, a niche for toilet articles, a shelf for luggage. At Hammacher Schlemmer.

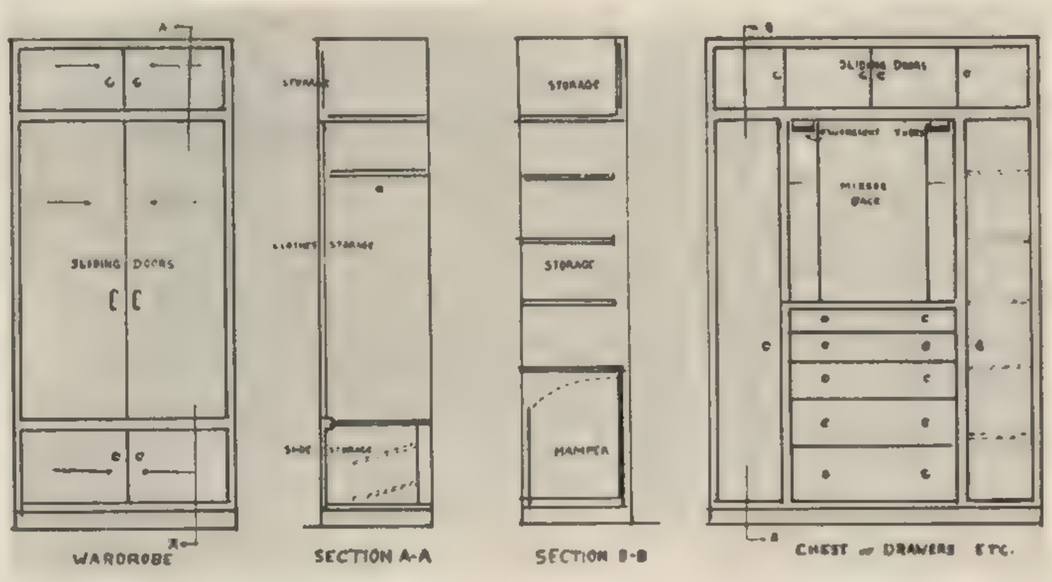


Space is the bugaboo of modern living. No matter how limited the space, however, a little judicious planning can bring expansive results. Stores, following the decorators' lead, are now specializing in closets. The furniture designers also have focused their attention on storage problems; have designed cabinets (not illustrated), made of blond or dark wood, or with a lacquered finish (Macy's). These solve many a housing problem. Decoratively, they are effective, particularly when used boldly in series like children's blocks, or panelling the sides of a fireplace. Practically, they provide a place for everything, give interiors an uncluttered look.



Closet design for two by James Amster. A compact 6′ x 8′, it has ample hanging and shelf space, shelves for hats and shoes, and a large built-in laundry hamper.

AMSTER



Left to right, *hanging space with hat shelf above, shoe shelf beneath; a chest with a three-way make-up mirror rimmed by fluorescent lighting.*

"You mean it's made exclusively for me"

Yes—your face powder is hand-blended to order, right before your eyes, to a formula created for your skintone alone. You'll love the luxury of made-to-order face powder by

Charles of the Ritz

Bath-Time is Beauty-Time...

with the MARVANITY

YOU'LL FIND THE

MARVANITY

INDISPENSABLE FOR...

- Manicures
- Pedicures
- Plucking eyebrows
- Removing excess hair
- Personal hygiene
- Applying facial pack
- Cleansing face
- Holding jewelry removed in tub
- Drying hose
- A portable medicine or makeup kit
- Reading and relaxing and for dozens of other uses

You, milady, will revel in the glorious luxury the Marvanity brings you . . . for it is almost like having a personal maid to assist you with your grooming! The Marvanity is *smart*, gleaming and beautifully styled . . . fits any tub . . . is quickly and easily cleaned. The Marvanity is *practical*, giving you just the help you've always wanted to make personal grooming so simple, so easy and so enjoyable!

See how smoothly the Marvanity fits to the tub . . . how compact and smart it is. Made for utility, beauty and durability, it will give you years of service and satisfaction.

NOW AVAILABLE AT YOUR FAVORITE DEPARTMENT STORE

the MARVANITY **company**

Dallas, Texas

ANNOUNCING THE RETURN OF A WORLD RENOWNED PERFUME BY COTY
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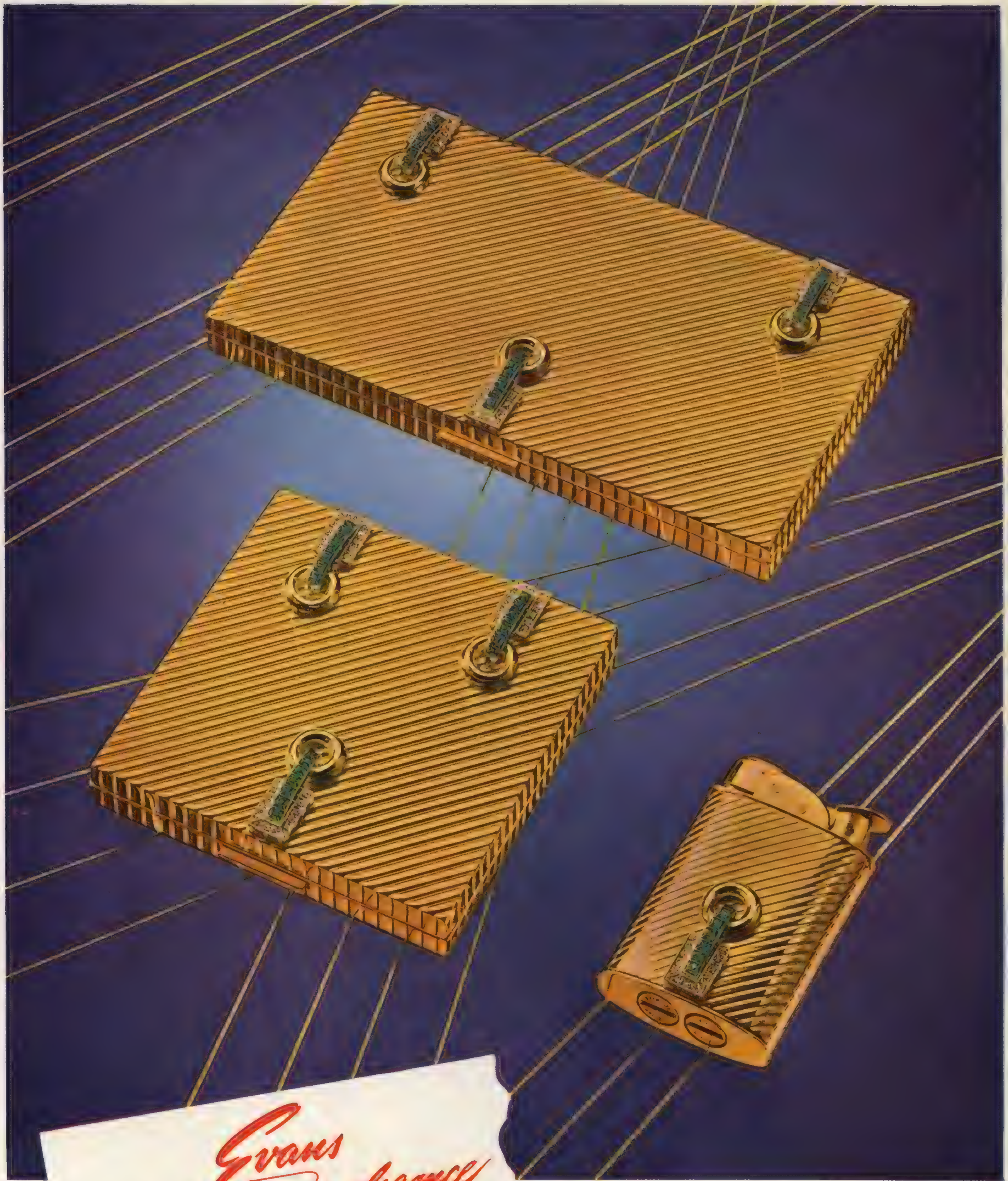

Photo by H. I. Williams

Cigarette Case about $20; Compact about $20; Automatic Lighter about $12.50; at department stores and leading jewelers.

Evans is elegance

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COMPACTS • FITTED HANDBAGS • CIGARETTE CASES • AUTOMATIC LIGHTERS

A luscious "wake-up" cream for sensitive, dry skin

Awake to a Golden Morn

Would you like to wake up tomorrow morning with your skin looking softer, more radiant? Then pamper it tonight with this luscious, oil-rich *lubricating* cream created especially for *sensitive, dry* skin. Marie Earle Golden Morn Cream is a light emollient of delicate oils which help to soften the roughness and smooth away the tiny lines which dryness brings. You'll be thrilled at its *gentle, awakening* effect . . . at the more youthful, dewy bloom it gives your skin.

$8.50
5.00
2.75*
(plus tax)

*Introductory Size—October only

Marie Earle Golden Morn Cream

IT'S NEW!
IT'S DIFFERENT!
IT'S OH! SO BEAUTIFUL!

This Wonderful New Way to Color Lips . . .

Concentrated Color That Never Deserts Your Lips in Patches

Rawlings

Looks like lipstick in its stunning case but glide it onto your lips and all of a sudden your heart sings . . . then, you'll know. For you'll see your lips not covered with pasty coating, but very well dressed in concentrated *color* that keeps its full color-beauty through every minute of every hour you wear it, including cocktails, dinner and all. And all the while your lips feel OH! so soft! Oh! so smooth! I worked for seven long years to perfect my "Lipcolor" principle and now I offer it to you in the seven most heavenly shades you have ever seen. The Lady Esther Lipcolor Card at your favorite store shows exactly how each shade will look on *your* lips.

$1 TAX EXTRA

Lipcolors *by Lady Esther*

living colors for your lips to wear

©1947, Lady Esther

MY SLEEP GREW SHY

(Continued from page 135)

possible for me to enter into the Second Mansion, for this progress of the soul is not mysterious but is only the accumulation of the knowledge about oneself. I began to remember what it was like to sleep and this partial slaking of my thirst was worse by far than the earlier state of being totally deprived. I lay in wait for it and such was my excitement if I saw it coming down one of the corridors of the murky maze that I rushed up to it and, in my eagerness, strangled it to death each time. And again I morally accused myself: I *ought* to sleep and I should be ashamed to be awake.

My self-perceptions multiplied, but they were all too newborn and too thin to serve me, and hearing Teresa once more counsel me to take pity on myself, I knew finally that my young virtues would have to have a teacher. I was skeptical and covert and offended that I must submit myself to instruction, but I found a crutch to support this new crutch and in order to bring myself at last to see a doctor, I played upon words, thought of *virtue* literally as strength, thought of a *doctor* as a *docent* and of myself as docile or used the term "physician" and anticipated a catharsis, or "psychiatrist" and rendered it "mind-healer." And when I did decide, did capitulate, did go to a doctor, I hoped for—though I was not so naïve as to demand—immediate relief. I can remember how, like Teresa's pestered soul, I could hear the promises being made to me but I could only accept them on faith, being without the ability to imagine any nightly and natural sleep and being unable, therefore, to believe in it; and in the beginning my faith was little more than courtesy and I was a most ungifted patient. For I was so accustomed to the burden of my nights that I would not turn it loose but kept it round me like a great husk to insulate me against the robber of my peace. To use the phrase of another mystic, I lived in a cloud of unknowing, and hoodwinked on all sides by my crotchets and my habitual attitudes and prejudices, I still could not be wholly convinced that the sleep-thief was with me in the cloud but persisted in feeling that it was outside, in an awful firmament lacerated with thunderbolts. I had forgotten already how I had irrefutably known that I kept myself awake. I was assured that I would sleep again and I believed this but I was now so unblushing a beggar that I could not stop saying, "Yes, I know, but when?" It was not until I fully accepted the rôle of "patient," not until I knew that I was *really* sick, not only figuratively, that I began to feel the return of health.

As a half-blind child, I proceeded, led by my doctor, a hired parent, whose intelligence I so much admired that I was able most of the time to focus my attention on the castle ahead and not to return too often to the familiar horrors of the First Mansion; and when I suffered the light to be turned upon my mutilations, then it was possible to go into the Third Mansion. There, in a vicinity where one is surrounded by uncertainties—all one's faculties begin to be clarified and one is at once shocked and glad to be a child again, reduced almost to helplessness—and by the fear that one is suddenly to be surprised by the onslaught of a new enemy from an unexpected quarter, I remember that I was brought one time to blushes when my doctor, examining my obsession with noises, spoke of the noises not as "distracting" to me but as "attractive" to me.

But slowly, and almost without my knowing it, I did begin to sleep; it did not quickly become a custom and it was restless sleep, for the Third Mansion was still noisy and crowded with chimeras and often the very terror of insomnia turned me insomniac again. But in the Third Mansion, my tongue was freed from the dumbness of the Second and sometimes, hearing myself acquiesce to the counsel of my doctor, I was really acquiescent and now I found that moments of ease stretched into hours of ease and alarming noises no longer set my bones to dancing and if an ancient torment abruptly disinterred itself to haunt me, it could not haunt me long for it was exorcised. Now and again I could even refuse to admit them to my house since I knew that my sleep would never visit me while they were there.

Presently, after some months of inching through rubbish and succumbing to flurries of pestilence, the way became less obstructed and I was led across the threshold of the Fourth Mansion. I observed, first of all, that I seemed to have a great deal more time here; I was not required to be continually on my guard and I had the leisure to contemplate my journey thus far. I thought very often of how I was being mysteriously and imperceptibly "cured," and while I could not imagine how it was done, I honored the good practice of psychiatry as I had heretofore only honored religion and the arts, and to see that its intention is profoundly moral in the most splendid and intelligent sense because it aims to create happiness. I thought how much more rarely in late years I had heard the word "happy" than "unhappy" and how it is so frequently the sentimental vogue to deny the possibility—even the worth—of happiness. And I was resentful of having been led to believe that psychiatrists had nothing to do with such a matter.

I had not got happiness back but I had recalled the name of it and with it came the names of other things that I had misplaced. My senses again experienced the beauty and the sweetness of the natural world and for some weeks I awoke each morning, whether I had slept well or ill, with the unbearable exhilaration of someone who has achieved a tremendous altitude and can look down upon the loveliest of gardens and orchards and meadows and rivers. This joy sometimes op-

(Continued on page 174)

SHAPERO'S

AMERICA'S FINEST DRUG STORES

as distinguished as the addresses they bear....

Netherland-Plaza Hotel
Cincinnati, Ohio

At the prescription counter in Shapero's Plaza Pharmacy, Netherland-Plaza Hotel, Cincinnati, Ohio —as sketched by Micky Strobel, famous illustrator

• You'll discover crowning achievement in drug store perfection at all the Shapero Stores. Locations that are central and convenient, in buildings that complement each store's own individual beauty and unusual service.

•

OTHER STORES AT THESE FAMOUS LANDMARKS

General Motors Bldg., Detroit
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Ohio Bldg., Toledo
• Cleveland Hotel Bldg., Cleveland
Penobscot Bldg., Detroit
Hotel Statler, Detroit
Netherland-Plaza Hotel, Cincinnati

You are fluid, you are a changing thing, you are always becoming. Get away from the thwarting idea that you must continue to be the way you are. *You* can change yourself!

The two women who are YOU

They can make you over

MANY WOMEN live constantly with a sense of self-realization missed. Yet any normal woman may achieve personal distinction. And the success that goes with it.

There exists within you, waiting to be used, a tremendous force that can transform your whole world. It grows out of the *close interrelation* between the inner you and the outer you, and the power of each to change the other. You know, for example, how a sense of well-being, of inner confidence can radiate from a woman who has lifted herself out of physical *nondescriptness . . . into distinction.*

This power of *outer* change to effect *inner* change has to do with the basic nature of a woman. As the generalized fears of the male have to do with the loss of *strength*, so, when a woman's *appearance* is even threatened it arouses in her the deepest anxiety.

But—every effort a woman makes toward realizing her *physical* possibilities strengthens her constructive impulses . . . those that reach toward new experience, love, friendship, achievement. And these same efforts tend to neutralize the destructive impulses—the feelings of self-doubt, loneliness, defeat.

If you will resolve to work each day for self-realization, *your* whole world can change. You needn't feel dull and drab—always on the outskirts of life, never in the center. You *can* gain new power over yourself and your life. You can be vital, lovely, surrounded by people who love you, admire you.

The great *laws of beauty* haven't changed. They are: a strong, healthy *circulation* that will help keep you, year in and year out, almost outside of time! A balanced *diet. Cleanliness. Relaxation*—one of the chief causes for the look of age is tenseness!

Organize your day *now*—so that there's a time for each of these rejuvenating habits. Exercise. A few minutes of conscious relaxation during the day. Plenty of sleep. Deep breathing while walking in the open. Plenty of water each day.

And for the face, the *You* that others see first, practice the rites that follow. Your reward can be a face brought to a higher pitch, starry and fresh, happy, brightly alive.

You will find that if you will maintain these regular, thorough, careful renewal disciplines, it will affect your ability to organize your *whole* living and thinking.

Start *today!*

A New Face Treatment

Your skin—like a window—has two sides. To clean *one side* only is *not enough.* Pond's, working with distinguished dermatologists, has studied the needs, behavior and possibilities of facial skin—and now brings you the special new "Outside-Inside" Face Treatment that *acts on both sides of your skin at once.* It "capsules" your face care into four quick

beauty-stimulating minutes that even the busiest of women can easily find time for.

FROM THE OUTSIDE the Pond's Cold Cream itself is working for you as you massage. This cleans your skin thoroughly. The fine, light, perfectly blended oils in Pond's have a satisfying way of softening, loosening and carrying off the day's surface dirt, make-up, dried-skin particles. These same light oils throw a protecting veil of softness over your skin.

FROM THE INSIDE—every step of this Pond's face treatment stimulates the circulation of your face to new beauty-giving activity. Tiny blood vessels are speeded up in their vital work of bringing in skin-cell food, and carrying away skin-cell waste. Your face looks softer, fresher, rose-tinted, *alive.*

How to give your skin Pond's new "Outside-Inside" Face Treatment

Twice daily, better three times, give your face this approach to skin health and beauty—

Hot Water Stimulation—
press face cloth, comfortably hot and wet, against face to stimulate blood flow to skin.

Two Creamings—to "condition" skin—
1) *Cleanse* . . . coat face thick with Pond's Cold Cream. Work it over warm, damp skin in brisk circles—throat, too. Pond's thorough *demulcent* treatment sweeps dirt from pore openings. Tissue off.
2) *Rinse*...massage briskly with more Pond's Cold Cream to search out and rinse off last traces of dirt. Tissue off.

Cold Freshener Stimulation—
first splash with cold water—then pat on with moistened cotton the astringence of Pond's Freshener.

This "Outside-Inside" Pond's Face Treatment helps smooth away temporary fatigue lines—wakes up lazy skin—leaves face freshened.

Mrs. Ernest du Pont, Jr., says:
"I've never done anything for my face that has given me such good results as this 'Outside-Inside' Face Treatment of Pond's."

Is yours a "Special Skin"?

DRY? Give your skin the extra benefits of a very rich *lanolin* cream—Pond's Dry Skin Cream. Homogenized—to soak in better. Has a special emulsifier, for extra softening aid. Each night smooth it on face, throat and leave 5 to 15 minutes—or overnight for *very* dry skin.

OILY? Use Pond's Liquefying Cream for your "Outside-Inside" Face Treatment. Light cleansing cream, melts instantly, tissues off quickly.

DULL? *Darkened by Exposure?* Whenever your skin has been overexposed to wind and weather . . . looks rough and coarsened and darker than it should—a 1-Minute Mask with Pond's Vanishing Cream will re-style your complexion *quickly.* Spread the cream lavishly over your face—all but eyes. The "keratolytic" action of the cream loosens and dissolves off curling dead skin cells. After one full minute, tissue off clean. Results are immediate! Your face looks brighter, clearer . . . feels much softer. Make-up goes on with silky ease—and clings.

And now your make-up! Pond's Angel Face

A sensational new make-up that's easier to apply—no water, no greasy fingertips. And it stays on longer than powder! A smoothing "cling" ingredient is pressure-fused into Angel Face. Makes it go on evenly—*stay on.* Not a cake make-up though . . . not drying, gives a softer look. Not greasy. (Angel Face can't spill in your handbag either!)

Play with your face a bit, too!

Sit down and try on some different faces! Be bold—try some experiments with *new* dramatic make-up colors. Just for example . . .

. . . take two wonderful blue-pink lipsticks, Pond's "Lips" in Black Blaze and Heart Throb. With the darker shade, outline the curved lipline. Then smooth the lighter shade all over the lips. This highlights the sweet curve of your lips—makes them look *rounder!* Try other experiments in color—Pond's has eight "Lips" shades for you to play with.

. . . blend a little of your Pond's "Cheeks" up around the cheekbones and *over* the eyes—very youthifying, the "reflected glow" of rouge used this way.

There are fascinating new possibilities in your face. Find them!

Charting a New Way of Living can be Fun!

It's easy to break an old habit and make a new one, if you follow certain definite steps.

FIRST, *IMAGINE* it! Picture yourself as you *want* to look. That image of the New You is the first step of *action.*

SECOND, *PREPARE* for it! Make a little ceremony of ribboning back your hair, setting out your jars.

THIRD, *START* it! Today! Not tomorrow!

FOURTH, *PERSIST* in it! Don't miss a single day.

FIFTH, *SUCCESS!* Each time you complete your beauty work successfully, you get a glow of increased self-esteem that makes it easy for you to continue the good work!

REMEMBER—the You that others see first is in your face. To develop the beauty of your face is not vanity—it makes you a more distinctive person, brings the real You closer to other people.

You *can* gain new power over yourself, be more vital, more lovely.

To help you look the woman you want to be—the world's most famous beauty aids.

BUTTONS give a lilt to autumn clothes!

The new look for fall whirls in with B.G.E. Originales! Designed with imagination to enrich a simple wardrobe; to lift a "make-over" into high style; to inspire lovely earrings and gay accessories. With your new fall clothes in mind, see these exciting buttons at your favorite fine store!

MY SLEEP GREW SHY

(Continued from page 171)

pressed me because I did not think I merited it and since my understanding was still immature but my thought was old and ubiquitous—so that it strayed often back to the First Mansion—I laid a new charge against myself and claimed that I was a malingerer; the counsel of martinets, sitting in a cleared space in the First Mansion, punished me for this with a fresh stricture of insomnia. But though they often got their hands on me, they could not garrote me, for they were apprehended by the keeper of my health, who, without laughing at them, caused me to see them as ridiculous. The rebirth of humour, accomplished by my doctor's humour, combined with my memory of what happiness had been to permit me to go into the next Mansion, the Fifth.

Here, in the beginning of serenity, one becomes almost languid with consolation; it is convalescence, the charming antechamber to health. Perhaps this is the happiest house of all to live in because there is an immediate contentment, a sort of rapturous anæsthesia; with happy, drunken eyes one sees the castle from the windows but is reluctant to stir. And I would have stayed here and refused to go onto the more vigorous atmosphere of the Sixth and the Seventh Mansions if the doctor had not urged me forward by persuading me that this intoxication, seemingly so easily come by, could not last. My whole existence until now had been like that of the silkworm who has diligently made its house, and now the cocoon is finished and the unwilling worm must die; the silken house is safe and good and its creator and creature does not want to leave it to go back to the world even as a white butterfly. I wanted to lie cradled forever in the sleep-house and wanted my doctor forever to stand sentinel against my enemies. But a parenthesis should not be so long as the period it interrupts, and illness perishes, and I had no choice but to go on.

The apartments of the Sixth and Seventh Mansions were spacious and filled with light and charming furnishings and good company. I was by turns shy and parvenu and would not believe that I was the owner of all this but thought that I was only a guest in an ideal and not a real place.

Tumult seldom penetrates the walls of the interior castle which is, I find, in an ambiguous situation for, although it is very much *within* and I am very much the sole owner of it, the prospect it commands is of reality and of the world and of all the possibilities of experience which I had believed I had foresworn forever. I can not guess how my guide knew the way and led me through the tiresome detours and past the precipices and around the chasms. And I am still amazed that scientists can go where angels and poets can go, and amazed that the tempest is over and that my sleep has truly come back to me like a dove bearing in its beak the olive branch.

THE RED MOUNT

(Continued from page 149)

ever hoped to hear. What could be stranger and rarer? I was profoundly delighted. Nevertheless, I doubted; all my education bade me pause. They read my mind and, regretting, perhaps, that they had ventured so far, fell into silence. But I think my doubt was less refusal to believe than fear of disappointment. I said: "If I went to the mount, should *I* smell the scent?"

"It is always there," they said.

"How far is it to go?"

"Rather far. It is better to sleep a night on the way."

Evidently it meant a walk of some fifteen miles. No transport existed on the island. And after walking that distance could I really hope to find the scent? But there must be something or these men, so solid and respectful, would not be eager to conduct me; for now it was evident that they wished to take me there.

That afternoon we set out, walking through the stubble fields or by footpaths winding under palms, under tamarinds and banyan trees. The headmen now spoke openly.

"It is most fortunate for the island that a heavenly being should make it his abode," they said. "The crops are always good, the rice delicious."

"How long has he been here?" I asked.

"Since before our time."

"Does he show himself ever?"

"No, it is just the scent, but his presence can be felt."

"What spirit is he?"

"He is one of the many divine beings that live in paradise," said the eldest headman, who had a grave, mild face. "He came down for love of us and to look after the isle. And, maybe also, because he wanted his own garden to walk in. The lawns of paradise are less private; it is like a court with much coming and going."

In my mood, this seemed a reasonable explanation. Had we not ourselves record of an ancient, the Lord, who had made just such a sweet garden and walked there at evening? And with this comparison in my mind I looked about me at the people. They were on the threshing floors, treading the grain with oxen, and pounding away the husk, winnowing in the breeze; there rose from them a golden air of content and happiness.

Before dusk we came to the hamlet where the headmen had arranged for me to stay the night. As there was no resthouse, the chief man of the hamlet, who had been apprised

(Continued on page 192)

LOOK TAKES A LOOK AT

Men's Clothes

. . . with an eye on all of **LOOK's**

15,650,000 readers, especially the keen-witted

women who buy 50% of men's clothes

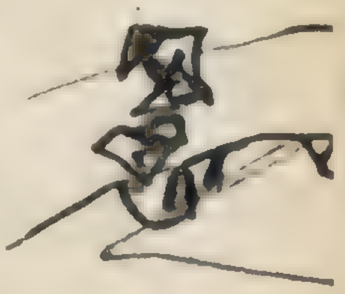
LOOK

ISSUE ON SALE OCTOBER 14TH

DISCOVERIES

Hair: Brush-dried for Beauty

Laura de Gez (714 Fifth Avenue) is the founder of the Brush-Dry Method: the wonderful stimulation of two brushes skillfully substituting for drier and pins. If your hair is newly short and soft (fashion-right for this year's silhouette), brush-drying will seem like a natural alternate to heavy lotion and the heat of the drier. Its basis: correct shaping and just enough permanent to give the hair body. Then for future brush-dry settings the procedure is as follows: the hair is partially dried with a towel—the remaining moisture combined with swirling, stimulating tricks-of-the-brush leaves hair and scalp in a healthy frame of mind —creates a smooth, easy-to-manage coiffure.



Gossar-Deb* STEP-IN Extravagantly feminine—is the word for you. Infinitesimal of waist . . . longer of midriff . . . higher of bosom . . . gently curving of hipline. Gossard achieved, with Talon fastened, all Nylon step-in (satin paneled, satin leno elastic): Nylon sheer bra.

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IN BEAUTY

Hands: Wax-wrapped—well groomed

At the Elizabeth Arden Salon (691 Fifth Avenue) a new plan for hand and arm beauty—called a Velva Manicure. By the use of warm, relaxing wax, it insures the softened, cared-for look that usually stops at the wrist; in this case it travels to an above-the-elbow destination. Schedule for the Velva Manicure: hands and arms massaged with lightly scented Velva Cream. Then, a new and pleasantly strange sensation of arm-and-hand bathed in creamy liquid wax. It hardens immediately to resemble a white kid glove—is further encased in protective paper to keep the wax warm. This is a process of alternates—for when one hand-and-arm has emerged from its wax cocoon with skin softer, cuticle loosened, the other arm takes its turn. Result: skin a smooth, white setting for Arden's light-bright nail lacquer.

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creators of
quality jewelry

Chatelaine *(Brooches can be removed and worn separately)* $21.00
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Illustrated in sterling silver with rhodium non-tarnishable finish. Prices include Federal Tax. Also available in 1/20 12K gold filled, at slightly higher prices.

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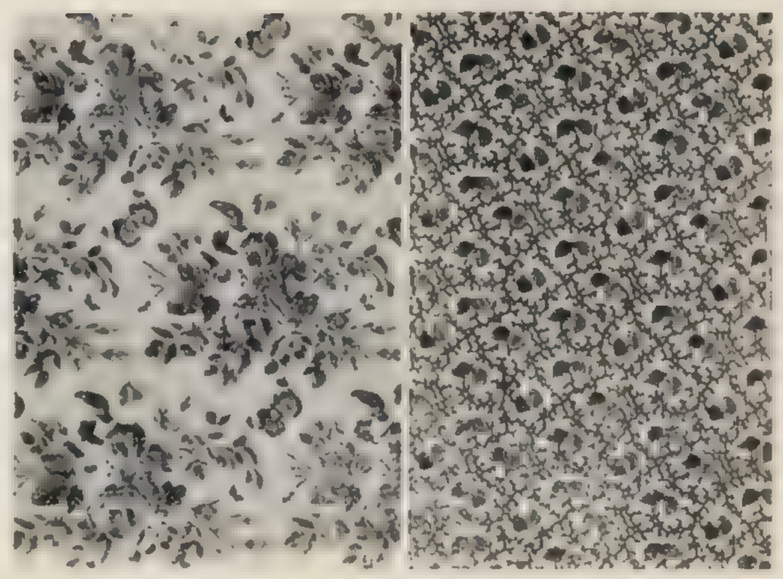
NEW FABRICS



Left: *"Danbury," glazed chintz from Brunschwig et Fils; bunches of roses, butterflies on a white ground.* Right: *"Canterbury": brown and green on white.*

The fabric houses, this autumn, have a new profusion of colours, patterns, and textures, which, like all good perennials, are slated for a long and happy life. Now, again, there is stress on quality, good news for those who have hesitated to replace fine but tired fabrics with inferior ones. Now, again, there are imports setting a high standard for traditional materials, such as hand-blocked chintzes, rich velvets, or hand-loomed Jacquards. In general, these traditional designs, true to their eighteenth-century heritage, are small in scale and adaptable.

Here, a few ideas on the new fabrics and their uses. Equally at home in town and country rooms are Ruby Ross Wood's "Cimino" chintzes. One, lemons espaliered on a light green-and-white striped ground, sharp accent for a dark-walled town dining room, or a butter-coloured country dining room.

The whole colour theme of a country room could be keyed to the yellow, green, and white of Margaret Owen's "Sunflower" chintz for curtains; with chairs upholstered in solid colours—green alternating with white.

At Toninelli, new Italian house recently opened in New York, there is a rich, pliable satin, damask-patterned with Prince of Wales plumes on a white, yellow, or crimson field, and scattered with ermine tails; perfect to upholster a drawing-room's small chairs as well as to curtain long windows. Or, use against the plum-brown walls of a town library, a sofa and chairs upholstered in satin, wide-striped in plum-brown and strong blue. (At Toninelli, there are many versions of upholstery satins, herring-bone striped, or in pin-to-awning widths.)

The revival, by Patterson fabrics, of the Victorian mixing

(Continued on page 185)

Left: *"Royal Oak" is from Ruby Ross Wood. Green and gold on white.* Centre: *"Daisy Loop" from Everfast, light green and blue outlined with black.* Right: *"Jungle Leaves" from the Dorothy Draper collection at Schumacher.*

TOWLE'S OLD MASTER
TOWLE'S SILVER FLUTES
TOWLE'S RAMBLER ROSE
TOWLE'S LOUIS XIV
TOWLE'S CANDLELIGHT
TOWLE'S OLD LACE
TOWLE'S OLD COLONIAL
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FOR ANY BRIDE the "perfect setting" is her own Towle Sterling, fashioned in *solid* silver in exquisitely individual patterns. The perfect gift for your favorite bride — or for yourself. A six-piece place setting (knife, fork, teaspoon, salad fork, cream soup spoon and butter spreader) can cost as little as $22.50, including Federal Tax.
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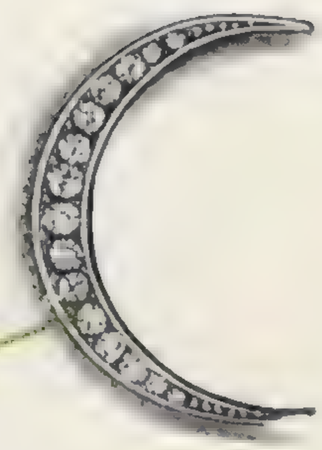

Arrow Pin $9, Bracelet, Square-cut Stones $12.

Pins: Classic Circlet $10, Crescent $6, Bowknot $16.50, Spray $15.

Also in colored simulated stones. At leading Jewelry Stores.

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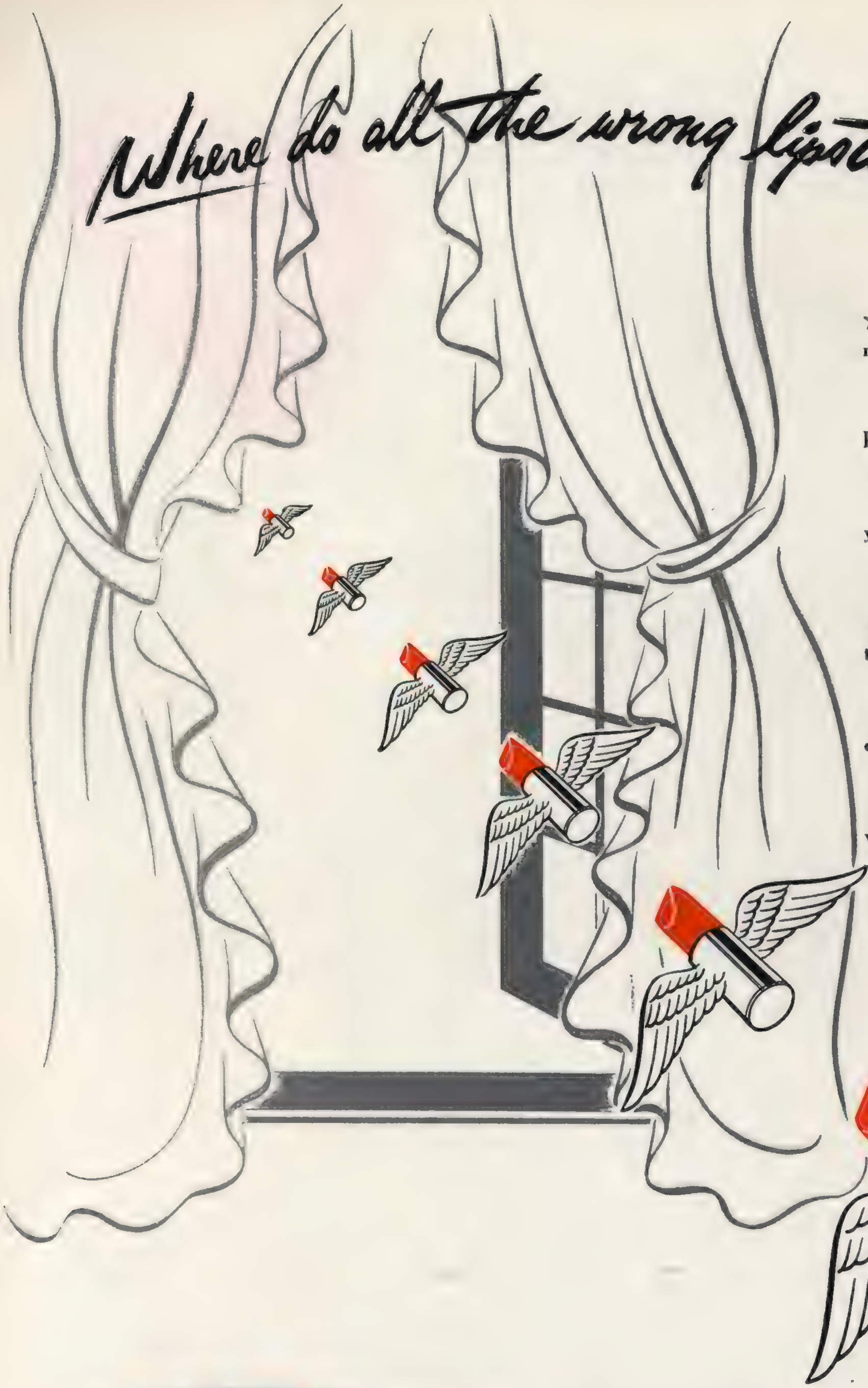
A MARINELLI GOWN

*Reg. T. M.

Where do all the wrong lipsticks go?



☆ How many times have you wasted money on a lipstick that was unflattering to you? It may have looked perfectly ravishing on someone else, or on the back of your hand, but alas—when you put it on your lips it was something else again. This can't happen when you buy the Beauty Counselor way, for, in the privacy of your own home, you may try as many different shades as you wish until you discover the ones that best complement *your* complexion, *and* the clothes you will wear. Beauty Counselors offers you a sensible skin care service that is simplicity itself.

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NEW FABRICS

(Continued from page 178)

of bold plaids and Paisleys, is news for a one-room apartment. Despite its nineteenth-century ancestry, this combination lives well with modern paintings and furniture. Another important revival, plushes in soft-to-strong colours, found at Goodall...their former habitat, a turn-of-the-century parlour.

In an elephant-grey drawing-room, curtains of Schumacher's "Sierra Bayou," a brown and grey design of tree-trunks on an off-white ground. (This fabric is a new variation of Fibreglas, taffeta-finished, strong-textured.) For a sharp accent, upholstery of Scalamandre's bright green satin Jacquard, patterned in a free geometric design. This house also has silk velvets, and matelassés woven by handicapped veterans.

Left: *Zelena Brunschwig's "Mirage": black loops, blue ground, yellow stars.*
Centre: *Dorothy Liebes's grill cloth, woven with metallic threads. At Goodall.*
Right: *Ivan Bartlett's "Hunter," large-scale, black on red or grey. At Goodall.*

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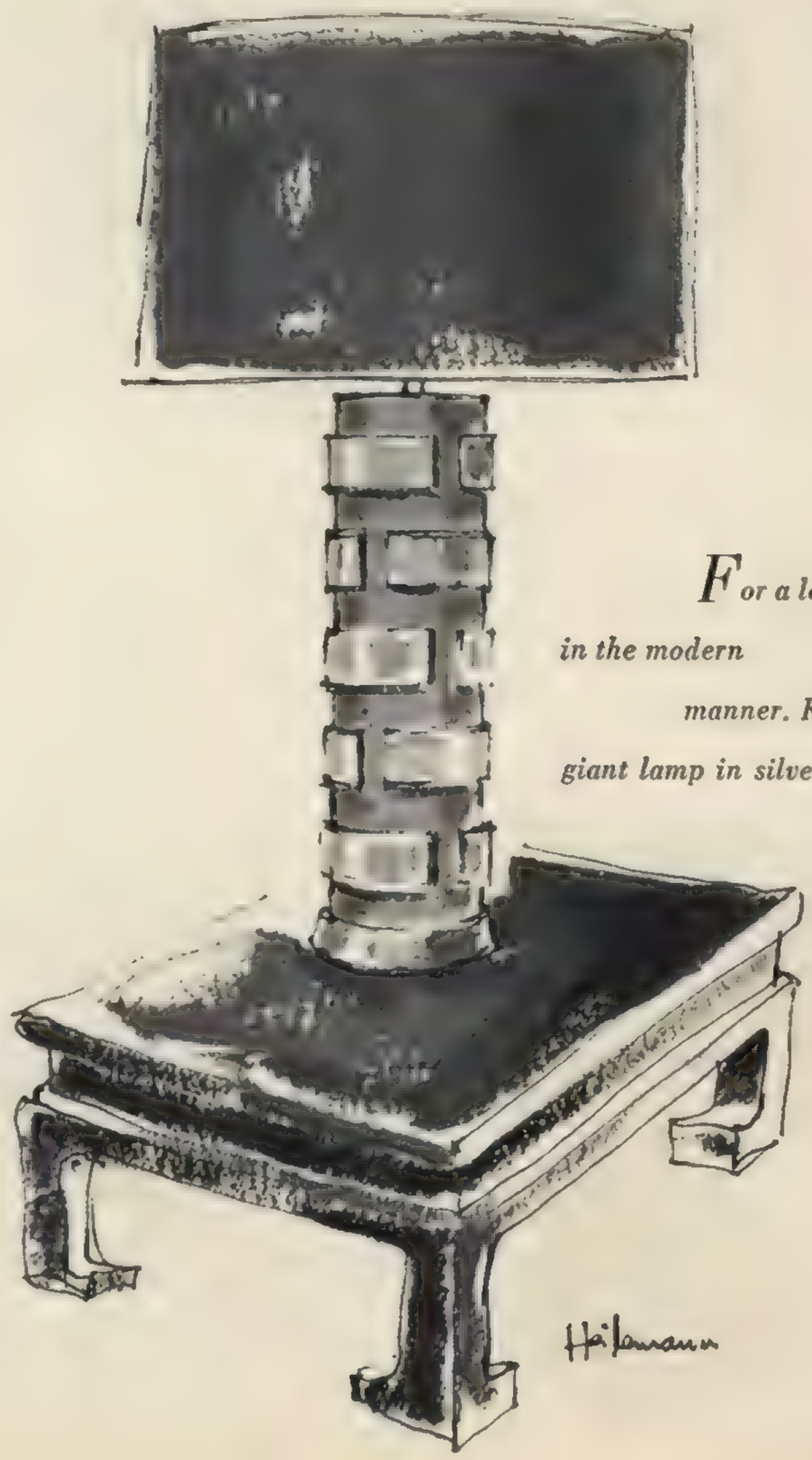
IDEAS TO LIGHT

Silver candlestick lamp; its usual soft glow can be changed to a professional make-up light. Rudolf Wendel.

The use of light and shadow has become as much an element of household beauty as fabric and furniture. Modern design in lighting fixtures—hidden spotlights dramatizing a dinner table, indirect lighting subtly handled—all make the use of *tenebroso* as possible in the house as in the picture gallery. The necessary electrical accessories are now available ready-made and moderate in cost. One such useful and inexpensive device is the baby spotlight discreetly set in a ceiling moulding, concealed under a table or hidden in curtain folds—its light diffused by frosted glass. Fluorescent lighting is particularly in the news. General Electric, having experimented with the effects of fluorescent lighting in war plants, now has a softened fluorescent light to fit almost any spot or contingency. The contemporary motif is infiltrating lamp design, as in Rudolf Wendel's two-armed floor lamp, which diffuses light both up and down. For Lightolier, Tommy Partzinger has designed metal lamps in abstract shapes—like Calder mobiles with shades. And Glenn Lukens—who does ceramics of museum calibre—is making magnificently straightforward bases. Tip to lamp buyers: a group of lamp manufacturers has banded together and the initials CLM on a lamp tag is their joint guarantee. It means that the lamp offers more light on less wattage, two-way switches, reflectors to diffuse and distribute light, that it has been inspected for electrical quality and not found wanting.

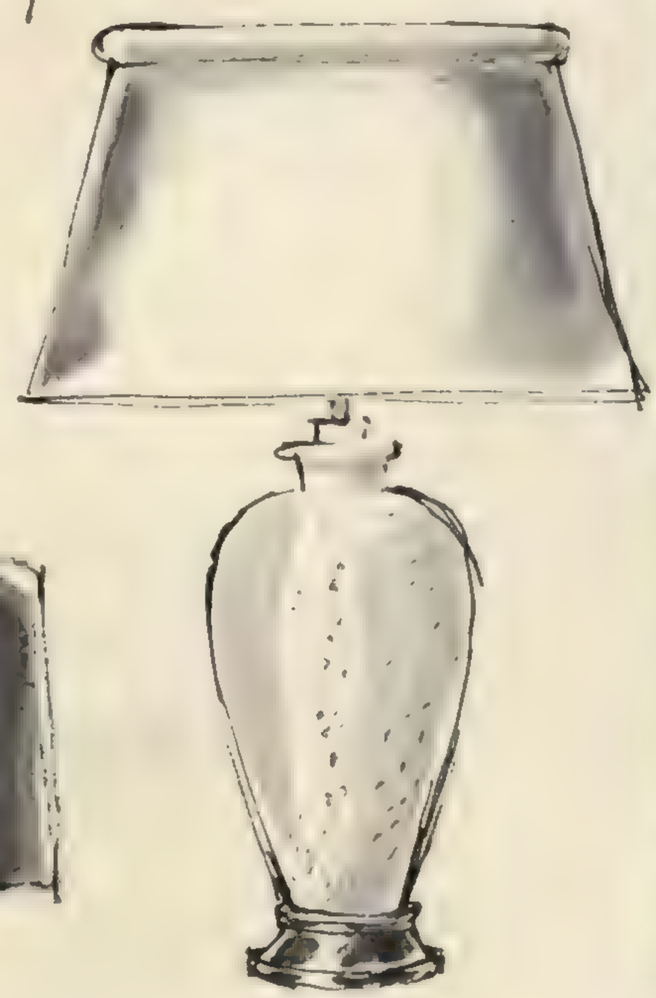


For a low table in the modern manner. Kardux's giant lamp in silver leaf.

IDEAS TO LIGHT

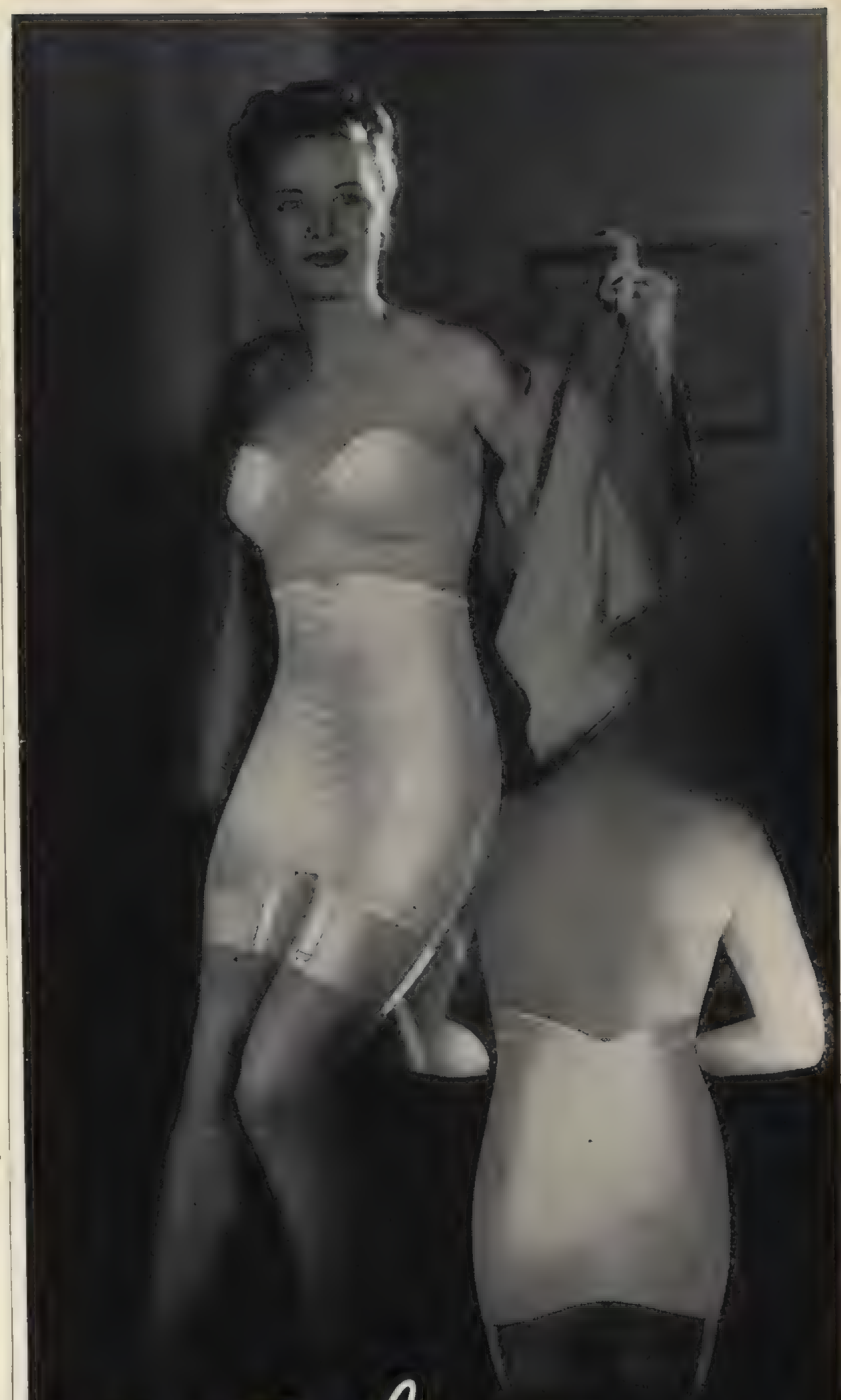
Lamp of porphyry and baked gold leaf—black shade trimmed in gold. Kardux.

White urn lamp—découpage of roses, on a square glass base; Nancy McClelland.



(Right) *A textured fabric shade, over-size, to go with Italian faience base. Paul Hanson.*

(Left) *Wedgwood blue-glaze bowl; Vinylite shade looks like parchment, will not mildew, warp, or crack.*



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"Like old friends, they wear well!"*

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BRITAIN'S DILEMMA

(Continued from page 134)

of 200,000,000 tons this year is not being reached. The miners forced a five-day week with six days' pay on the Government and within a few months demonstrated that one can not produce as much in forty hours as in forty-eight. Some people say that if the miners worked one hour a day more in their five-day week, instead of the half-hour extra which Attlee asked, they could provide Europe with virtually all the coal she is importing from the United States. Aside from the saving in precious dollars, the effectiveness of Ernest Bevin's foreign policy would be magnified many times.

But the over-riding factor has been that Britain was—and still is—consuming more than she produced. This has been possible in the past two years thanks to the American and Canadian loans and the consuming of what few assets and stocks remained. The Marshall Plan cannot come to the rescue in time. The export program is lagging and can not possibly be increased quickly enough to bridge the gap between imports and exports. Yet to cut imports too drastically would mean taking food from a population already living in the marginal ground between satisfaction and hunger, and taking raw materials from the factories working for the export trade.

Britain normally imports a good half of her food and most of her primary commodities. All her rice, citrus fruits, tea, coffee, cocoa, and tobacco are imported, for instance. A large part of her butter, bacon, eggs, meat, and flour comes from abroad. Practically all her cotton, rubber, wool, leather, petroleum, copper, aluminum, tin, and timber is imported.

Cuts have been made or are in prospect for meat, butter, fruits, grain, tea, gasoline, tobacco, and clothing. Yet, how little there remains to be cut, can be seen from a cursory glance at British rations.

The meat ration is the equivalent of 23 cents' worth per person a week. The fat ration is 7 ounces weekly, 1 ounce being lard and the other six margarine and butter. Bacon is 2 ounces a week—or two or three slices, enough for one breakfast. Cheese is 2 ounces a week, sugar one-half pound, milk one and one-half pints, per person weekly; jam or marmalade one jar a month; a half pound of tea monthly. There is no gasoline for pleasure driving.

The clothes ration has been thirty-two coupons for seven months (a man's suit takes twenty-six coupons), but even at that this allowance is more than the present British unexported textiles can supply.

To live on this food ration is to go hungry. Most workers have a canteen meal extra, and so do school children, and most buy a little from the non-rationed foods, but they are very expensive and generally beyond ordinary purses. A chicken sufficient for three people would cost the equivalent of $5 or $6. At the height of

(Continued on page 189)

POST

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Another POST Original $150.*

Post Watches are expressly designed for the critical few who can afford to possess... and to give...the finest. Exquisitely styled. Lasting accuracy. 14K gold. 17 jewels. Available at a select group of better jewelers and department stores. $85 to $1500.

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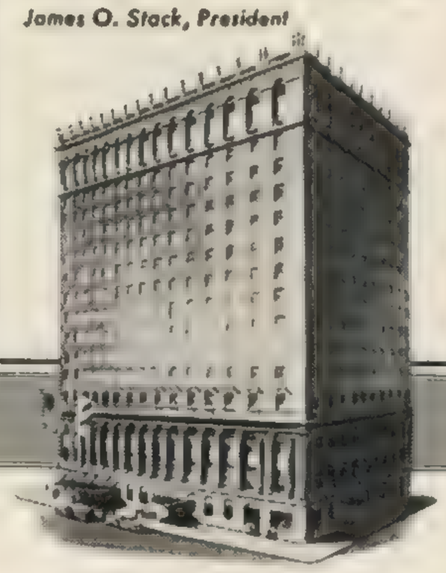

BRITAIN'S DILEMMA

(Continued from page 188)

the fruit and vegetable season, peaches and apricots could be had for 60 cents a pound, tomatoes 20 cents a pound. A cauliflower cost 30 cents and a head of lettuce averaged 15 cents. But in the winter these prices will sky-rocket. Ordinary cigarettes cost 67 cents a package of twenty, and you can pay from $3 to $5 for one good Havana cigar—if you are crazy enough.

Income tax is the highest in the world. There is little to spend money on, and hence that much less incentive to work hard and earn more. A highly paid worker can not buy his wife a nice new coat, his children decent toys, his house a radio. And, needless to say, an auto is out of the question. Automobiles go—60 per cent of them—to export, and the remaining 40 per cent are priced from $2,000 to $20,000—when you can get them.

This is a grim picture, and it is full of simple, ascertainable facts. However, it would be dangerous to leave one's description at this point, with only the black portions painted in. A study of statistics as such and by themselves is unduly frightening. The intangibles—including the greatest of all assets, the British character—may yet make fools of the economists as they did of the strategists six or seven years ago. A second Battle of Britain is now being fought and the British have a well-known knack of losing every battle but the last one.

Skiing near Wengen

SWITZERLAND . . winter fun ahead!

Snow time is coming soon in scenic Switzerland — unexcelled for winter fun and holidays *any* time of year. Hotel accommodations are better than ever, prices moderate. Reservations and transatlantic passage should be made well in advance. So plan now with your travel agent for a winter, or next spring or summer holiday in Switzerland. Write for free booklet M-2.

SWISS NATIONAL TOURIST OFFICE

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SHARE YOUR CHRISTMAS

THE World Christmas Festival is on the march for its third year. Children from 21 countries are eager to take part in this movement for friendship.

This year again, presents will be going overseas *only* from this country, but next year, it is hoped, a mutual exchange of presents will start. Christmas cards will come to American children from some of their foreign friends this Christmas.

Form a group. Help the children to make up their individual parcels, to write letters to be attached to the presents. Pack all the parcels together and send them by freight —*before October 31, 1947*—to:

WORLD FESTIVALS FOR FRIENDSHIP WAREHOUSE
35 East 35th Street.
New York 16, New York

The presents will be shipped overseas, to be distributed among the children taken care of by the United Appeal for Children.

Please send at least 10c for each pound of the parcel's weight to the World Festivals for Friendship Office—Room 1401. 2 West 45th Street, New York 19, N. Y.—to help defray shipping costs.

The extravagant can't buy better luggage than Hartmann and the thrifty can't get more for their money

The Mariner Stripe Ensemble for women . . .

Hat and Shoe Case, the Mayfair which cradles eight dresses, and the Train Case for cosmetics and dressing-room needs. Rawhide bound, lightweight, and practically impervious to wear.

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AT FINE STORES AND BETTER JEWELERS EVERYWHERE

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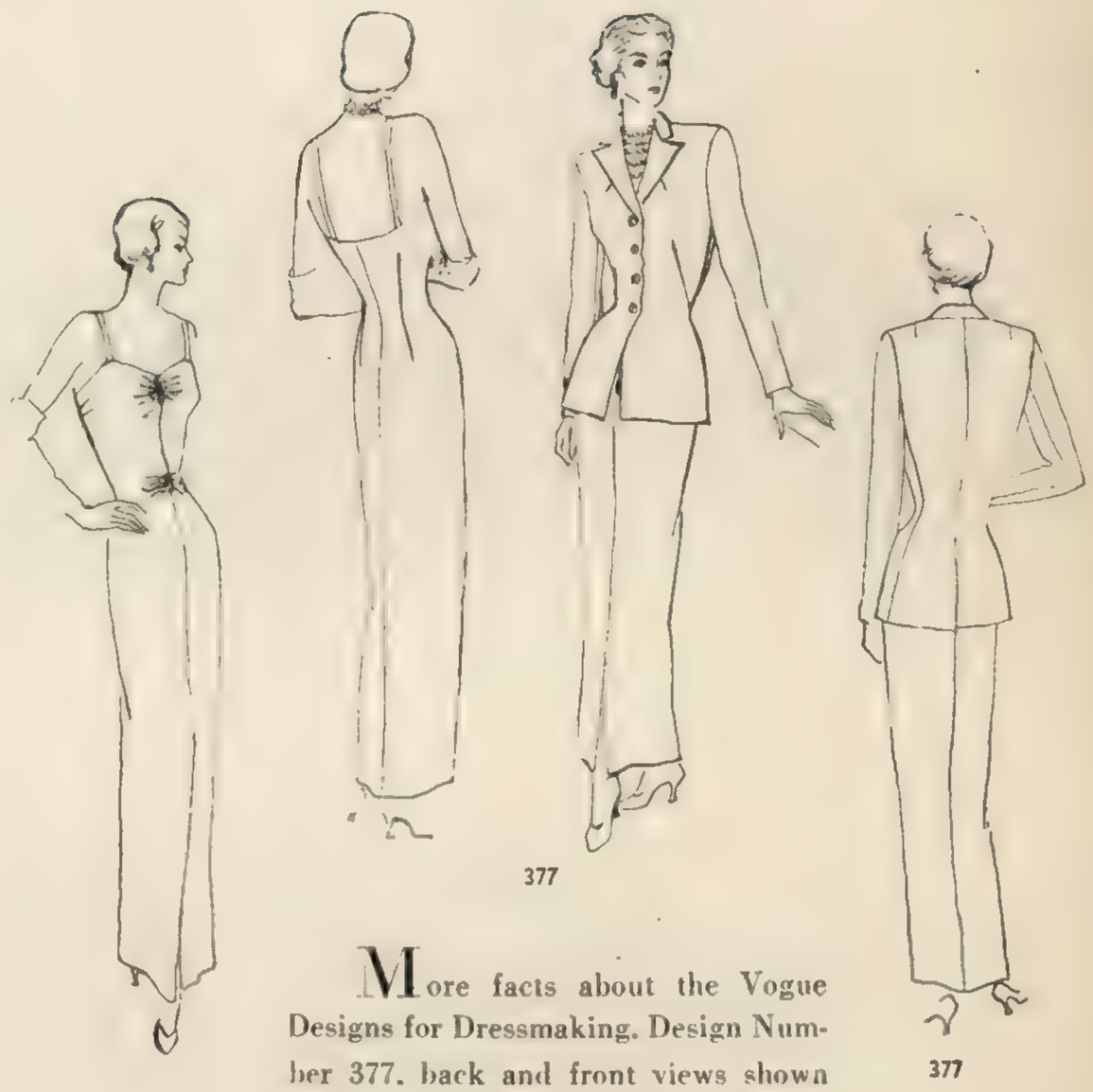
DESIGNS FOR



More facts about the Vogue Designs for Dressmaking. Design Number 377. back and front views shown above, is the tube-thin jacket dress for dinner photographed in dark satin on page 147; may be made, too, in faille, or perhaps, in crêpe with a wool jacket. Sizes from 12 to 20 (30 to 40).

ECHO
SCARFS

An 1837 COVERLET in the Art Museum of Chicago inspired this modern pure silk scarf. Subtle muted tones.

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Panty, for slim things . . . four lastik sections hug and fashion . . . bra of satin is low cut, quite lifting . . . At all fine stores . . . Foundations, $10 to $35 . . . Bras, $2.50 to $10.

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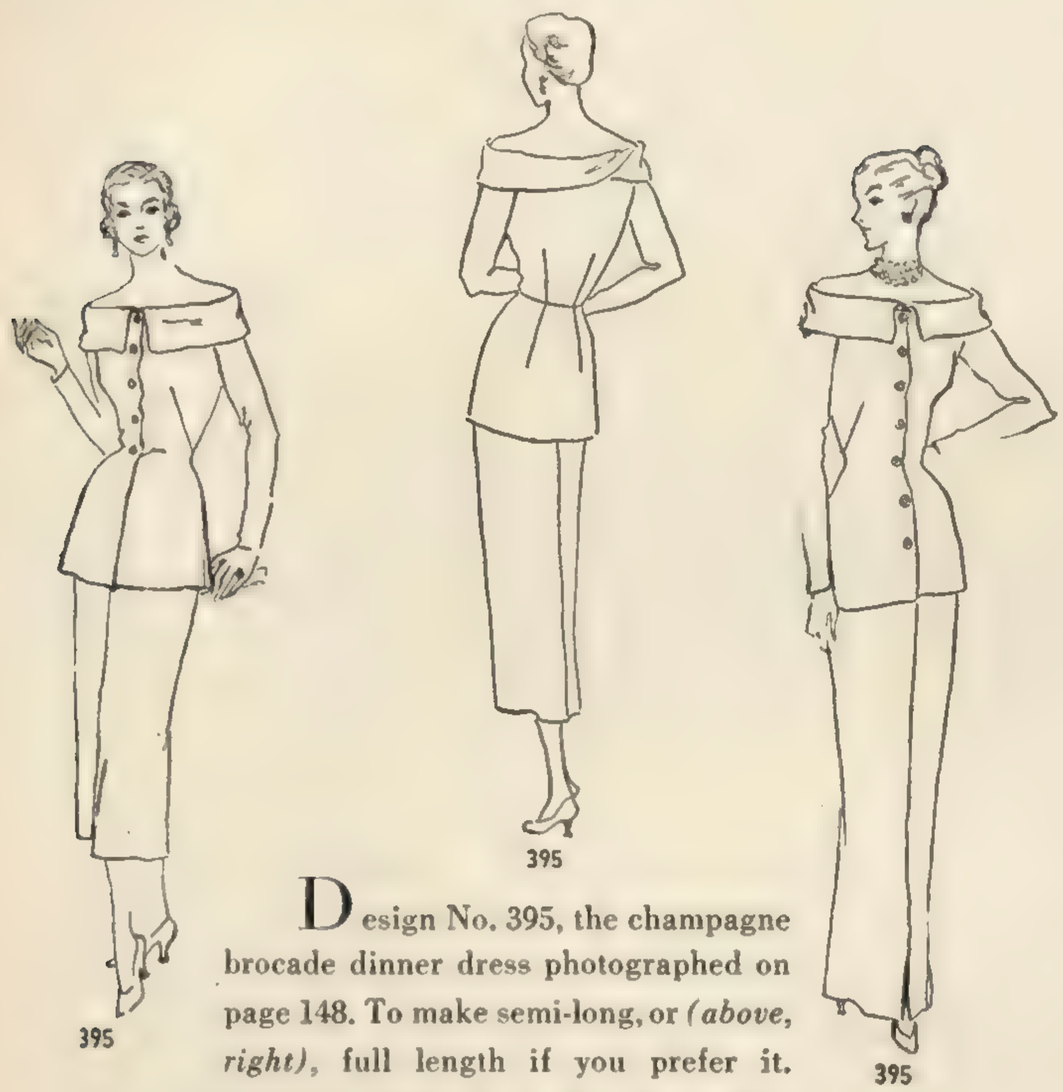
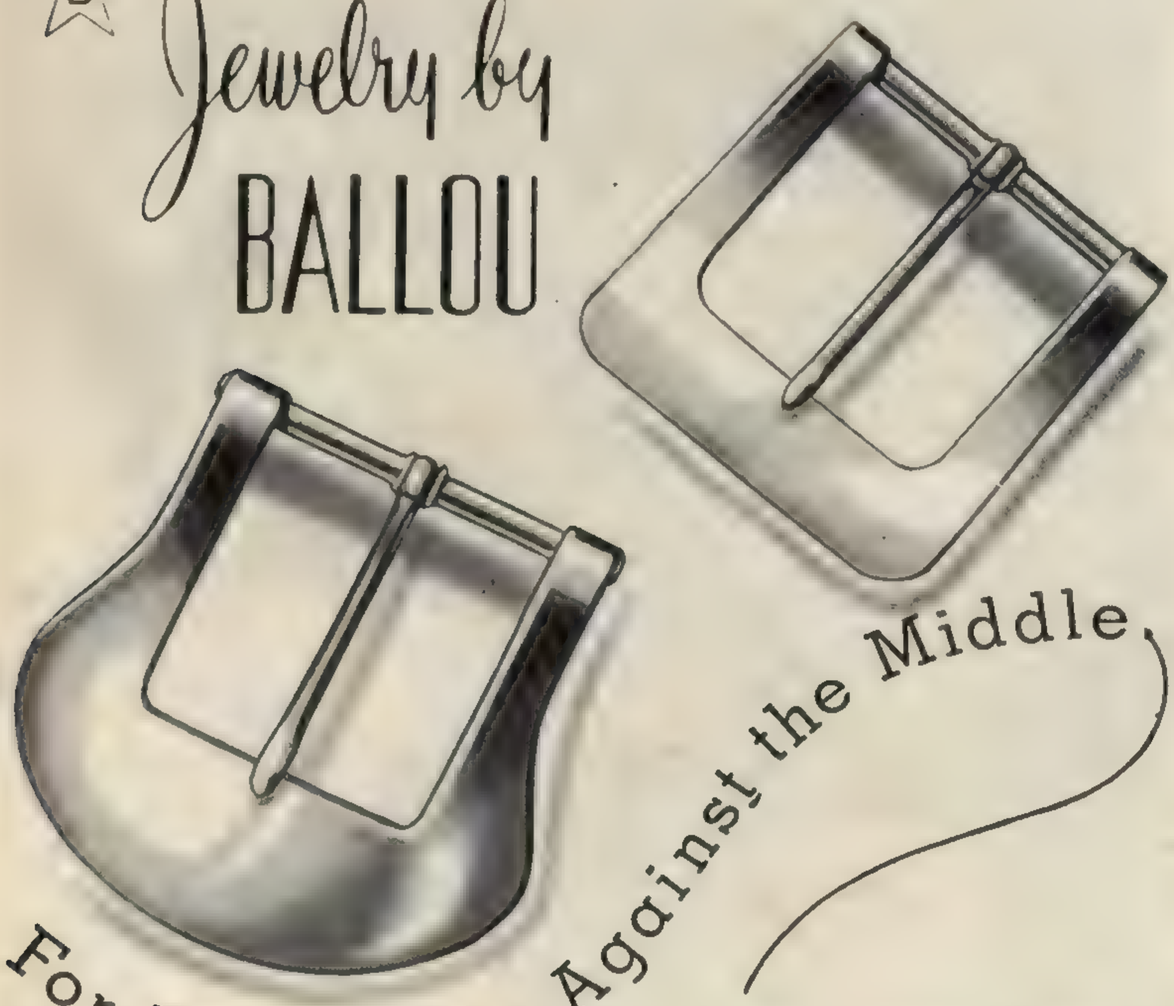


Design No. 395, the champagne brocade dinner dress photographed on page 148. To make semi-long, or *(above, right)*, full length if you prefer it. Sizes are from 12 to 20 (30 to 38).

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 197. NOTE: CONNECTICUT RESIDENTS PLEASE ADD SALES TAX.

B

Jewelry by BALLOU



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Lujean

Hand beaded opulent oval in brilliant bronze, jet, gold or silver. At better stores everywhere.

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THE RED MOUNT

(Continued from page 174)

by messenger of my coming, had put me up an arbour of mats and thatch, ample shelter in such clement weather. My servants cooked supper and I ate in the open. When I finished, the headmen approached. "It is the custom in this hamlet to make offerings before an ascent," they said; "the moon is rising; the girls will dance."

It happened to be the night of the full moon. The houses lay in black shadow and from their darkness there issued into the oyster light a troupe of girls, who sang as they moved with measured steps. Their song was an invocation, and gliding in a meander they stooped in reverence as they passed a mat, upon which were piled fruit and flowers. Music accompanied them, a staccato of graded drums, gongs, and a flute. After awhile these priestesses ceased and there was silence. The old headman said to me in a low voice: "I saw the signs. They were propitious."

It was arranged that we should start before dawn the next morning, so as to reach the mount as the sun rose, for that was the hour when the scent was strongest. I slept sound in my arbour and was awakened when the moon was hanging in the western sky. We were soon on our way, following a path that led through woods and over broken country. Presently there came that strange moment when the dawn conquers the full moon; quickly its pearl is tarnished—you look and its reign is over. At this first freshness of earliest day, while we were still some miles from the mount, suddenly a perfume, most rapturously sweet, passed over me. I stopped. It was gone. I sniffed. "Did you smell that?" I cried, astounded. "Where did that perfume come from?" We were among sparse trees on a dry slope; not a flower or bush or tree could I find.

The headmen regarded me with satisfied eyes. "We smelt nothing," said the mild elder. "Only on the mount itself are we favoured. That you should smell the emanation here is because the divinity came to meet you."

The experience was intoxicating, albeit so fleeting that I was left confused. Had I smelt anything? But if not, why had I stopped and cried out? Where now was the scent gone? If it had come from hidden flowers near-by, why could I not smell it again? Moreover, the headmen had not smelt it. How could that be? I had no answer.

We resumed our journey, the headmen talking among themselves and glancing at me with increased interest. After awhile we emerged from a belt of trees and, just as the sun rose, I saw in front of me an isolated hill, its earth showing red and bare except for a coarse grass. A white shrine was on the top of it. They had no need to tell me it was the Red Mount. But though its first slopes were close, I could detect no scent, and turning to the headmen I exclaimed: "There is nothing!"

They were in no wise disconcerted. "Not here," they replied, "but

(Continued on page 193)

an Albert Original handmade by John Marino

SAUCY . . . graceful, audacious D'orsay pump, in the new autumn version.

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Come and cut a **SMOOTH FIGURE!**

Like to ski, skate in pine-washed air—bundle in a one-horse open sleigh? Come to the Gideon and play at being a rugged individualist—or join the gallery 'round our roaring fires. We'll feed you on Ambrosia . . . offer you rock-a-bye beds, strictly from dreamland . . . float away your cares and excess curves in bubbling mineral waters of the Spa . . . and send you home as good as new! *Privately operated. Myron H. Woolley, Manager*

THE GIDEON PUTNAM

AT SARATOGA SPA

SARATOGA SPRINGS, NEW YORK

The Spa is Owned—Its Health Services Operated—by the State of New York

THE RED MOUNT

(Continued from page 192)

we are not yet upon the mount." And smiling they invited me to advance. I quickened my pace till I was running, yet though so eager I doubted; how could what they assured me be true? But, sure enough, the instant my feet touched the red earth on the margin of the hill, I was enveloped in perfume. "The spirit is present," said the headmen simply; they knelt and prostrated themselves.

With growing wonder I climbed the hill, looking everywhere for an explanation. "The whole hill is drenched with his essence," they said. I took up a piece of the red earth—it had the smell of a flower; the grass and other occasional plants had the same smell; everything was pervaded by it, as though an emanation were coming out. At the summit I sat down on the shrine's platform. There was no image within the niche; its tenant was an invisible presence. The island in circle stretched below; eastward was the far blue line of the mainland and close under me to westward a white strand on which rollers were booming. With the perfume moving round me, I remained silent for a long time.

Before leaving, I gathered pieces of earth and stones and grass, that seemed most strongly scented, and took them with me. But on the way back the scent began to fail and was quite gone before I reached home. There I made what inquiries I could, but though I heard stories of the Red Mount and of early kings who had visited it, I never met an Englishman who had been taken there; the headmen, indeed, told me that I was the first. No accounts of it, therefore, existed in print, though it was marked, as Taung-ni, on my office maps. I left Kyank-pyu three months later without being able to draw any conclusion, and have never been back.

In after years I came in my reading upon mention of other sacred mountains of the East. They were always the seat of a cult under properly constituted guardians; and it was stated as usual that the transcendent beings residing on them manifested their presence by voices, scents of flowers, or emanations of light. The principal officiants, it seemed, were mediums, and they it was who produced the manifestations. When I applied these hints, I began to see my experience more clearly, though essentially it remained a mystery. The Red Mount must have been the seat of an old cult, never well known, which had survived into modern times on account of its remoteness. The headmen who had taken me there, prompted to this, perhaps, by omens they had seen, were its hereditary guardians, and their mediums resided in the hamlet near the mount. I had thus been lucky enough to get sight of an old order of things, and since I had been throughout not in an anthropological, but a poetical, frame of mind, I had experienced an exhilaration and a happiness comparable to that which a genuine worshipper would have felt. Attuned in this curious way, I was able to understand in the deepest sense.

DISCOVERIES IN BEAUTY

DISCOVERY for your hair—a new, warm tint, as soft, as gentle in spirit as your new make-up should be. This hushed, red-toned tint is Eternol's Titian Brown No. 4¾, has the same velvety sheen, quiet flattery as its possible inspiration: the Jacques Fath dinner suit on page 121. Turn back for a moment and consider this wonderfully muted colour for yourself—that is, if your skin is fair and, of course, if you are in the market for a tint or dye. Then, place yourself in the hands of the most competent hairdresser you can find.

For your bath: a new way to bring beauty right to it. The Santa Anita Bath Vanity grips your bathtub firmly on one side and places directly before you (while you soak happily) a deep box to hold all the addenda of a plan-for-beauty-in-the-bath. A push-up mirror means that you can do your eyebrows or apply a masque to your face—and a warm bath is the ideal setting for a facial treatment. Then, not for beauty but just for the convenience of it all, there is enough room to prop a book which would probably *not* be titled *How to Relax*. Lewis & Conger has the Bath Vanity in white, green, or blue.

Made-to-Measure—Claire Mann's custom-charted exercises for you alone. A series of ten, followed by body massage, should help take care of extra-pounds-added, turn your posture and general bearing into a thing of beauty. The schedule: first, at Miss Mann's studio (112 East 55th Street) a careful going-over to determine where you are too thin or heavy—whether you are generally tense or tired. All this becomes a part of your tailor-made program. Your exercises are then set to music—Bach or Boogie-Woogie depending on your individual tempo.

Lovely... for your lovely daughter

your picture and dads, inside

Wristeen EXPANSION

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Lipstick... $1.00 (plus Tax)

Beautiful with Translucid "Champagne Rosée" Face Powder and medium Cream-Tone Foundation

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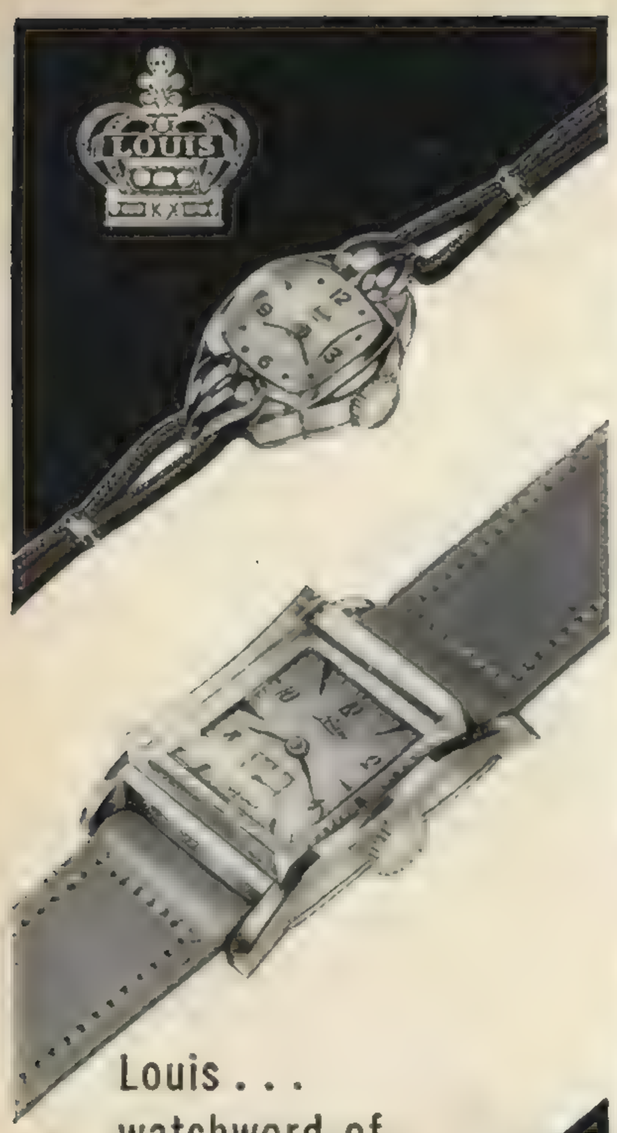

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time and beauty

at your
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Moderately priced
from $18.75 to $125.

LOUIS WATCH CO., INC. NEW YORK

Third Quiz

Vogue's 13th Prix de Paris

based on the October 15 issue of Vogue.

ANSWER ONE FASHION QUESTION:

1. Suggest as an alternate cover for the October 15 Vogue one of the inside editorial colour photographs; one which to you seems to sum up the mood and theme of the issue. Explain reason for choice.

2. Make an alternate layout for the skirt spread on pages 138-139. Use your own title, and write an introductory paragraph of text pointing out and interpreting the fashion importance of this spread.

3. Choose any one of the costumes shown in the French pages of this issue and tell how you would adapt it for a Junior Vogue Fashion, modified but still suggesting this winter's fashion trends.

ANSWER ONE FEATURE QUESTION:

1. On pages 140-141 a colour spread is devoted to new colour schemes in decorating. Suggest a colour scheme which appeals to you, submit colour samples. Describe the way in which you would plan a room with these colours, in 250 words.

2. In about 1000 to 1500 words, write an article (subject is optional) suitable for a double turn in Vogue. A turn refers to editorial material appearing in the back sections of the magazine (example on page 196).

3. In 500 to 750 words report on "the college senior's attitude about a job." What percentage of college seniors on your campus are interested in getting jobs? How are they going about looking for jobs? Do they know the kind of work they want upon graduating? Have many prepared for a career by holding summer jobs or extra-curricular winter jobs while in college, et cetera?

The answers to Quiz 3 are due by December 10.

Address your answers to:

PRIX DE PARIS DIRECTOR

Vogue, 420 Lexington Avenue, New York 17, N. Y.

Tearose Broadcloth, Style 562
B cup — sizes 34 to 44
C cup — sizes 34 to 46
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NO MAIL ORDERS

Also corsets, garter belts and foundations

Kabo GLAMOUR FOR TEEN AGE AND QUEEN AGE

KABO CORSET COMPANY

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THE EVER-READY HOSTESS

BY DIONE LUCAS

To the ever-ready hostess, neither unexpected guests, the spur-of-the-moment party, nor the vagaries of week-end weather and week-end guests need be a menace. A little judicious advance planning can bring flexibility into almost any household. The principal requirements seem to be a capacious icebox and a willingness to take time by the forelock.

The flavour of Bœuf à la Mode actually mellows when it is prepared a few days in advance of using. Aspic need not be limited to the vegetable ring or the fruit salad where it assumes a certain banality; on the contrary, it becomes something quite special when laced with fresh tarragon leaves, covering poached eggs or trout. And it will keep in the refrigerator for several days.

Other important beforehanders that keep almost indefinitely under refrigeration: Mayonnaise which with the addition of a little sour cream makes a delicious sauce for a sea food melange; French dressing, kept in a screw-top Mason jar; chopped parsley and *fines herbes*—omitting the onion—also kept in a jar; sour cream salad dressing. Most dramatic of all, batter for crepes—dependable pillars on which to rest an emergency or a gourmet reputation.

The following 8 recipes are simple to prepare, worth their weight in readiness. Most of them need only gentle reheating over hot water before serving; the others are eaten cold.

BŒUF A LA MODE

This takes a long time to prepare, but when prepared will last a number of days, and can be eaten hot or cold.

Take six or eight pounds of top sirloin beef and trim off most of the fat and any tough sinewy pieces around the edges of the beef. Put into a deep earthenware crock and pour over it the following wine marinade:

Heat a tablespoonful of oil in a pan; add ¾ cupful of finely sliced onion, carrot, and celery. Cook one minute. Pour on 2½ cupfuls of red wine; ½ cupful of dry white wine; 2 tablespoonfuls sherry; 2 tablespoonfuls of good, dark tarragon vinegar or basil vinegar, or dill vinegar; ¼ cupful of oil; a bay leaf; 1 dozen black and white peppercorns, roughly crushed in a wooden bowl, and two small crushed cloves of garlic. Heat a little and allow to cool.

Rub the meat with a little coarse salt and crushed garlic and pour over the marinade. Leave for at least 24 hours, turning frequently. Then remove the meat and brown very quickly on each side, in four tablespoonfuls of hot butter. Strain over the marinade: add a boned calf's foot; cover the pan and simmer in the oven or on top of the stove for a good hour; then add 1½ cupfuls of small white onions; 1 cupful carrots, and 1 cupful turnips, cut into small, olive-shaped pieces. (These vegetables have been tossed in butter, dusted with a little granulated sugar, and well browned before being added to the beef.) Cover the pan again and cook for another 2 or 3 hours, basting the beef frequently. Then arrange the beef in the centre of a deep dish, cutting off as

(Continued on page 197)

TOPFLIGHT SAY LEADING AIRLINES' HOSTESSES

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No matter how much bending or stretching, a stewardess is sure of happy landings in beautifully wearing, perfectly fitting Nylons by Holeproof. Try Nylons by Holeproof, proportioned in width as well as length . . . DO, if you're small; RE, if medium; MI, if tall.

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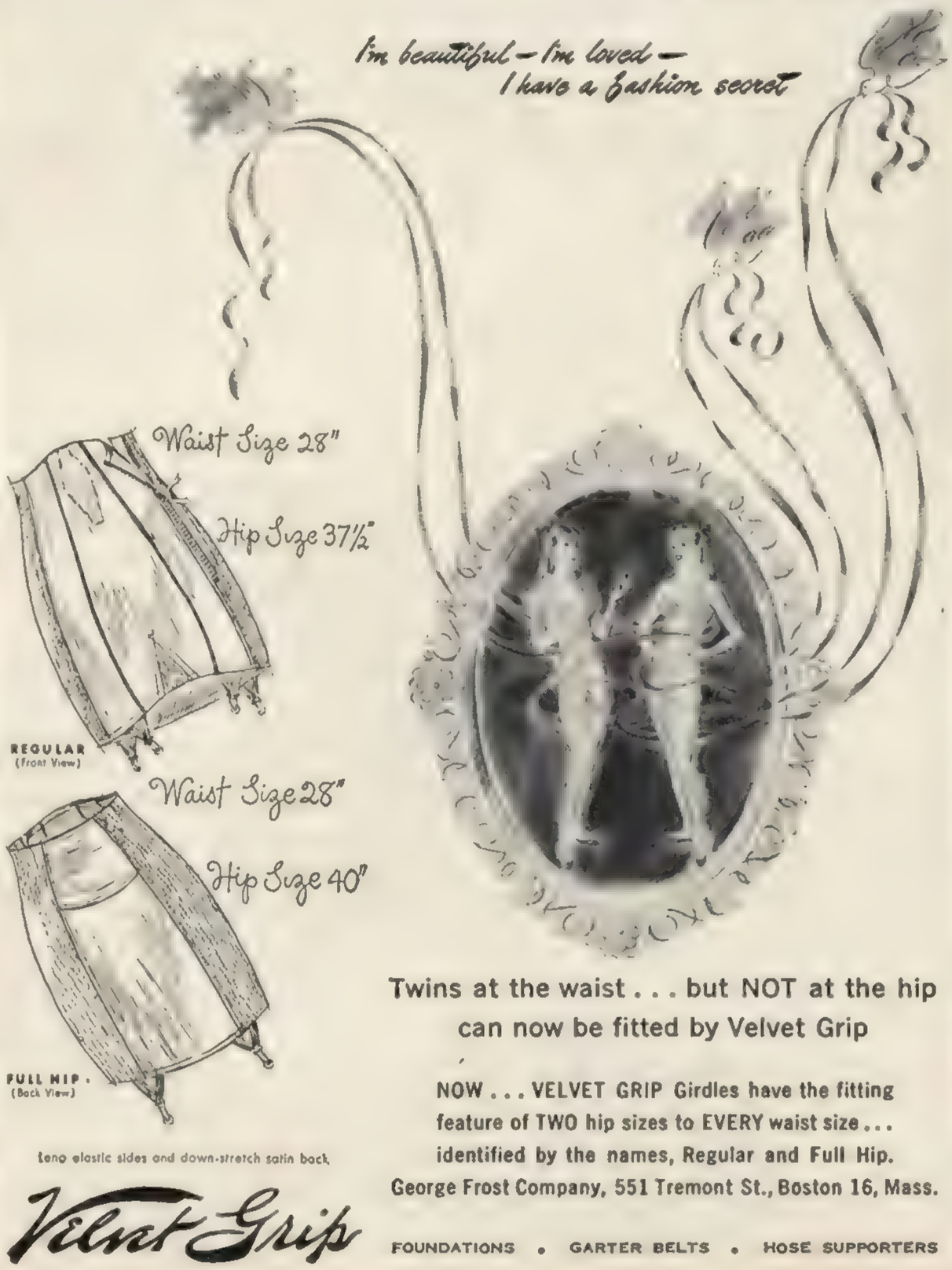
proportioned Nylons of note



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NOW . . . VELVET GRIP Girdles have the fitting feature of TWO hip sizes to EVERY waist size . . . identified by the names, Regular and Full Hip.

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Always TRE-ZUR lovely contours

Tre-Zur Brassiere Co. Inc. LOS ANGELES 15, CALIFORNIA

THE EVER-READY HOSTESS

(Continued from page 196)

many slices as required for one serving. Arrange the vegetables around the side of the dish. Reduce the gravy a little and pour over.

If this beef is to be served cold, arrange as many slices as required, overlapping, on the bottom of a flat dish; put the vegetables on each side. Strain the stock the beef was cooked in and put into a pan with 1½ cupfuls of clear beef stock; 2 tablespoonfuls of tomato paste. To each cupful of liquid, add a tablespoonful of gelatine and one stiffly beaten egg-white. Beat this over a slow fire until it comes to the boil. Remove from stove. Allow to stand for 15 minutes. Pour through a damp cloth. Stir over ice until on the point of setting. Quickly pour over the beef and put in the ice box to finish setting.

POTAGE CRESSONIÈRE

(Potato and Water Cress Soup)

5 tablespoonfuls fat
2 medium-sized onions
6 potatoes
1 clove garlic
¾ cupful water
Salt and black pepper
2 bunches of water cress
3 cupfuls milk and water in equal quantities
¾ cupful cream

Melt the fat in a deep kettle. Add the onions, potatoes, garlic, water, salt, and pepper. Cook very slowly until mushy. Add 1½ bunches of roughly cut-up water cress. Pour on the milk and water and stir over the fire until the soup comes to a boil. Rub through a coarse strainer. Return to the pan with the rest of the water cress roughly cut up. Add the cream and a little extra seasoning. Serve separately small croutons of bread fried in oil.

TROUT IN ASPIC

Take 4 small brook trout; clean carefully and rub inside with salt. Cook in the following manner:

Heat in a pan one tablespoonful of oil: add a little sliced onion and carrot and celery. Cook one minute, then pour on ½ cupful of dry white wine and 2 cupfuls of water. Bring to the boil; add a little salt; one or two black and white peppercorns; 2 teaspoonfuls of lemon juice; a bay leaf; a sprig of thyme; parsley; and fresh tarragon vinegar.

Put in the trout, wrapped in a piece of cheesecloth, and simmer gently for 8 minutes only; then leave to get cold in the stock. Remove trout carefully and remove the skin from the top of the bodies only. Arrange on a serving dish and garnish the edge with thin slices of skinned and pipped tomatoes, interlaced with strips of skinned and blanched cucumbers. Put one or two sections of grapefruit on the top of the trout and pour over it the following aspic:

Strain the stock the fish was cooked in into a pan and add a tablespoonful of tomato paste; 3 level tablespoonfuls of gelatine; 3 sprigs of fresh dill, and 3 stiffly beaten egg whites. Beat over a slow fire until it comes to the boil. Allow to stand for 15 minutes; then strain through a damp cloth. Stir over ice until on the point of setting; then quickly and carefully pour over the trout.

PUCHERO

This is an excellent dish which improves with keeping.

Soak 2 pounds of kidney beans for 12 hours, starting with hot or boiled water. Put into a pan with a little sliced onion, carrot, and garlic; 1 or 2 bay leaves to flavour, salt and pepper. Cover with water and simmer gently for two hours. Meanwhile, heat a little oil in a pan, browning in this 2 diced onions; 2 carrots, and 3 tablespoonfuls of flour. When brown, add one large tablespoonful tomato paste; 2 finely chopped cloves of garlic; and 2½ quarts of stock, incorporating the stock the beans were cooked in. Bring to the boil and simmer

(Continued on page 199)

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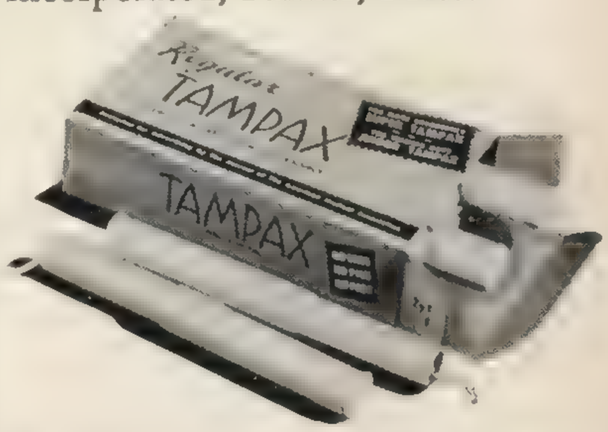

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THE HOSTESS

(Continued from page 197)

for one hour. Strain. Then sauté in a pan one pound diced salt pork; add this to the beans with salt and freshly ground black pepper. Pour on the sauce; add the vegetables and simmer for another hour. At the end of each half-hour, add 2 or 3 garlic and frankfurter sausages, cut into thin slices. To this broth add these vegetables, which have been cut in small pieces, cooked for 20 minutes with a little salt butter, in a covered pan: 2 large onions; 2 large carrots; 1 large head of celery; 3 leeks; 1 red and 1 green pepper.

ICED BORTSCH

4 cupfuls strong beef stock
1 bunch grated, raw beets
½ cupful red wine
2 tablespoonfuls tomato paste
2 bay leaves
3 stiffly beaten egg whites
Grated rind of 1 lemon
Salt
Cayenne pepper
5 tablespoonfuls sour cream

Put the stock in a tin-lined copper pan. Add the beets, wine, tomato paste, bay leaves and egg whites. Beat over the fire until the bortsch comes to a boil; then draw aside and leave for 10 minutes. Pour through a fine damp cloth and place in refrigerator until cold. Serve with the following:

Add the grated lemon rind, salt and pepper to the cream and serve separately.

LOBSTER THERMIDOR

2 one-and-a-quarter pound live lobsters
4 tablespoonfuls oil
3 tablespoonfuls butter or fat
1 medium-sized finely chopped onion
½ cupful dry white wine
2 tablespoonfuls flour
Salt
Cayenne pepper
¾ cupful milk
¼ cupful cream
Pinch dry mustard
Pinch paprika
Handful grated Parmesan cheese

Wash lobsters well in cold water. Split in half, starting from the little cross in the centre of the head. Remove the small bag from behind the eyes and cut off the eyes. Place split-side-down in the oil, which has been heated in a pan. Cover and cook slowly for 12 minutes. Remove carefully. Take lobster meat from the shell and cut up roughly. Place shells on hot serving dish and keep warm.

Melt 2 tablespoonfuls butter or fat in a pan. Add the onion and cook until soft but avoid browning. Add the wine and cook slowly until the wine has evaporated.

In another pan, heat 1 tablespoonful butter or fat. Stir in the flour, salt, and cayenne pepper. Stir until smooth and add the milk. Stir over the fire until the mixture comes to a boil. Add cream, mustard, paprika, and 2 tablespoonfuls cheese to the onion mixture. Reduce to a thick creamy consistency by adding a little of the lobster stock.

Mix lobster meat into this and fill the shells. Sprinkle well with grated cheese and put the rest of the butter or fat in small lumps on the tops. Brown quickly under the broiler and serve.

BRANDADE DE MORUE
(Codfish)

1 pound salt cod
Fish stock
4 large baked potatoes
½ cupful salad oil
2 cloves garlic
Salt and pepper
1 cupful thick cream
Bread

Soak the cod for 1 hour and dry. Cut in large squares. Simmer in the fish stock for 15 to 20 minutes, strain and remove all bones and skin. Pound until smooth in a mortar. Remove baked potatoes from skin and rub through a coarse sieve. Pound this into the fish slowly and well. Add, drop by drop, the salad oil. Add the garlic, which has been crushed in salt, and the cream. Season well and continue to pound for 1 to 2 minutes. Place in a pan and heat over the fire until hot. Arrange on a serving dish and serve with croutons of fried bread. This can be served either hot or cold. In the South of France this is generally served as an hors d'œuvre.

COLD SAUCE

3 stiffly beaten egg whites
½ cupful sour cream
Grated rind of 1 lemon
Paprika

Mix the egg whites into the sour cream. Add to plain mayonnaise. Add the lemon rind and paprika. Serve cold.

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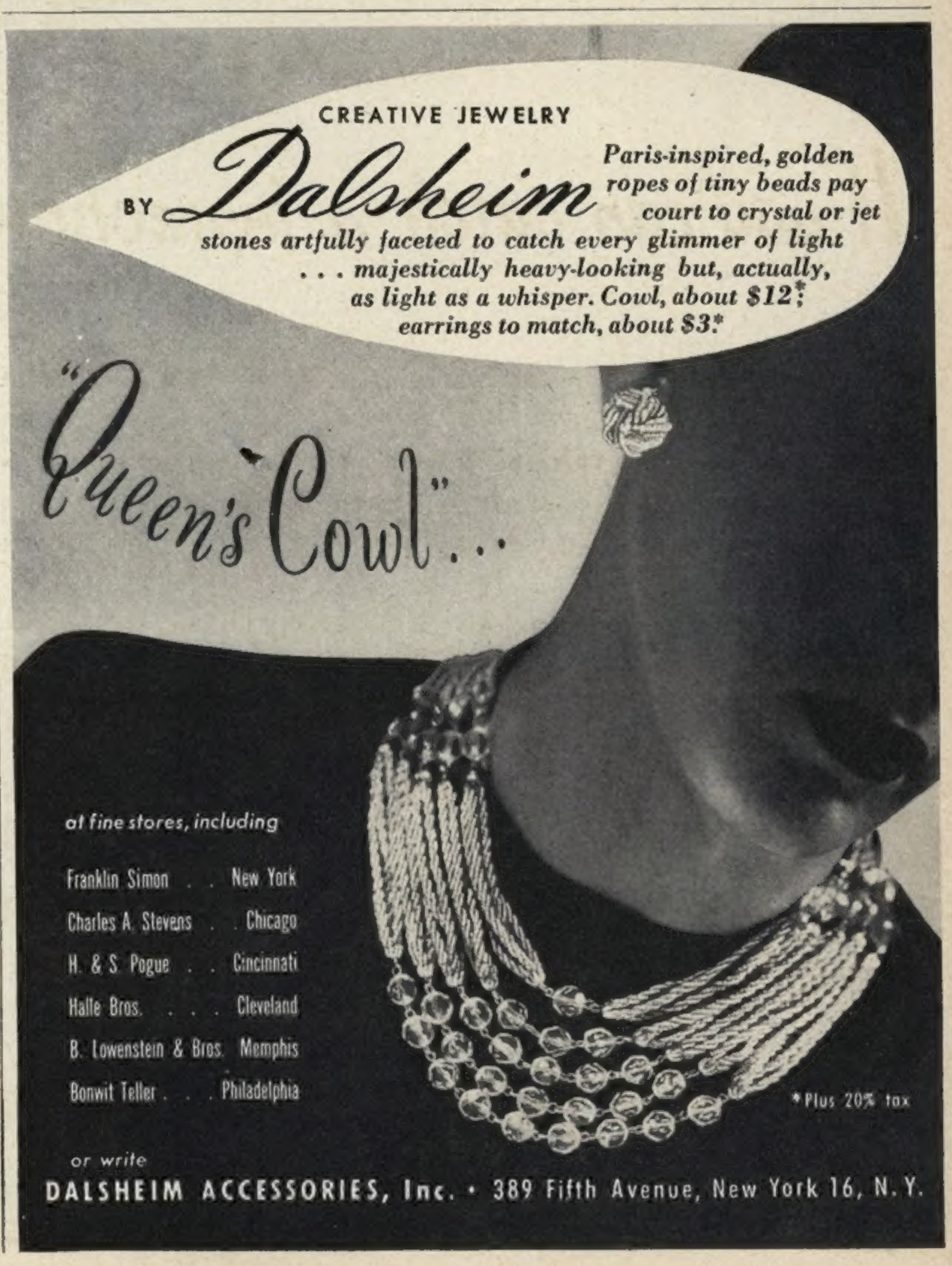

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LIVING-DINING ROOM

(Continued from page 143)

In a living-dining room that is a living room most of the time, the main problem revolves around the table, and how its bulk may be minimized so as not to overpower the living requirements. One answer is a table designed by Luke Kelly and John Scoville. It screws up and down—like an old-fashioned piano stool—can be easily lowered to double for a coffee table when it is not used for dining. Kelly and Scoville also are advocates of the two-tables-into-one school of thought. Charlemagne, once upon a time, dined from a set of three silver tables and one of gold. But, on a somewhat more modest scale, two Chinese lacquer tables are beautiful and useful. One left bare, or nearly bare, is big enough for everyday meals; its matching table can be pushed up when more space is needed. (A good rule of thumb is twenty inches of seating space per person.)

Ruby Ross Wood suggests an old English breakfast table with its extra leaves. It is used as a console, with candelabra, lamps, bibelots, when not dining. An old Irish hunting table can lead the same sort of double life. With a long thin centre section and deep curved aprons of drop leaves, it stands close to any wall, becomes an oval when the leaves are up. Again, two or several round, tradition tea tables with bright-lacquered tops provide essential variableness—their folding legs make them easy to store away.

According to James Amster, the shape of the table must be determined by the shape of the room. In a long room, for instance, backing a long sofa, an old English table holds flowers and books; it folds up or down at the ends, for dining. Even tables of unchanging proportions take to double duty. Circular tables, for instance, like the old French Butterfly, the Regency, or Biedermeier tables, can be covered to the floor with a petticoat-cover, for non-dining hours. These are the tables that Mr. Amster divides in the centre, fitting them with extra leaves, to accommodate even a large dinner party.

Although the shape and size of the table are optional, there are a few hard and fast rules for the living-dining room. The table must be near the pantry. If pantry space is limited, silver and linens can be kept in a console or bureau drawer in the living room; the top is kept clear for serving plates and finger bowls. (Equally useful, a portable serving tray with folding legs, easy to store in a closet when not in use.) A copper chafing dish is useful for keeping food hot, near the table. Dining chairs should not declare their intentions too implacably; better for them to melt into the other furnishings of the room. They should be small, light, and easy to move around; or small folding chairs, easy to put in their place, stored away during non-dining hours. Especially in a living-dining room is it essential to observe the old saw "A place for everything, and everything in its place."

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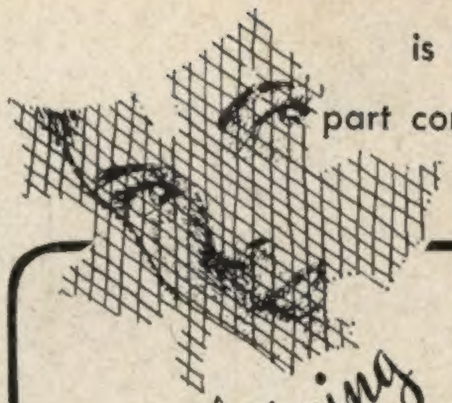

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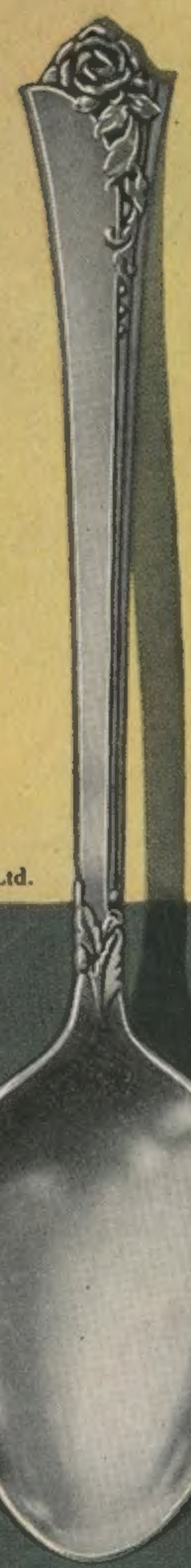

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